Kine WEEKLY

KINEMA GIRLS: CALL-UP POSTPONED

See page 3

GUESS WHO?

YES, it IS Bill Powell! How does he get that way? Well, with Myrna Loy about, naturally he's LOVE CRAZY*

by Jack Conway (director of "Boom Town") and Pandro S. Berman (producer of "Ziegfeld Girl") . . . . And it's just one of five you're seeing this week, thanks to the FRIENDLY COMPANY!

More news overleaf.

*Trade Show:

TOMORROW
Cambridge, 2.30

7-

AND TIME TO CROW—

—and loud, too, for here is the 7th success in the Dr. Kildare series; and you'll vote it the best of them all when you see it today.

Trade Show:
TODAY
Cambridge
2.30

"My Life is Yours"

(A New Dr. Kildare Adventure)

LEW AYRES · LIONEL BARRYMORE
LARAINE DAY · BONITA GRANVILLE
ALMA KRUGER · RED SKELTON

A Metro-Goldwyn-Mayer Picture

HANTS C.E.A. SUPPORT FOR PROPOSED WAR-COUNCIL

See page 13

Kinematograph WEEKLY

No. 1787 Thursday, July 17, 1941. Vol. 293

DOCUMENTARY FILMS SUPPLEMENT WITH THIS ISSUE

ODEON WAR-BONUS AGREEMENT

C.E.A. Criticism

DETRIMENTAL TO OTHER MEMBERS OF THE ASSOCIATION

THE conclusion by Odeon Theatres of an agreement outside the C.E.A. whereby a bonus is payable of 17½ per cent. on the basic wage of employees is deprecated in the report of the General Purposes Committee.

THE CHARGE IS MADE THAT ODEON'S ACTION IN CONCLUDING AN AGREEMENT WITHOUT DISCLOSING IN A CONSTITUTIONAL MANNER THE PROPOSALS CONTAINED THEREIN HAS PLACED THE CIRCUIT IN A FAVOURED POSITION TO THE POSSIBLE DETRIMENT OF THE OTHER MEMBERS OF THE ASSOCIATION.

In announcing the Odeon decision, R. H. Dewes stresses the point that something had to be done to check the outflow of labour from kinemas.

Official notice of the decision was conveyed to the C.E.A. by R. H. Dewes, manager of the Licensing Department of Odeon Theatres, in the following letter, dated July 5:—

Second War Bonus

"The situation with regard to the above had become well-nigh intolerable throughout the country. As you are aware, certain branches had agreed a second war bonus, but many other branches had not, and negotiations were dragging on. Even where branches had agreed there was a wide diversion in the conditions imposed—quite apart from the amount itself.

"*In a circuit such as ours, where it is often necessary to transfer staff from one theatre to another, this obviously led to much dissatisfaction and unnecessary trouble. A man from a bonus area would be transferred to a non-bonus area and would immediately pose as a specially privileged individual.*

"Also, to our minds, it was imperative to do something to check the outflow of labour from this industry to other industries unconnected with entertainment, and to satisfy a legitimate obligation to the staffs.

"Mr. Oscar Deutsch therefore decided, with effect from Monday last, to withdraw all war bonuses already granted—both first and second—and to grant to all members of the Odeon staffs 17½ per cent. upon the wage being paid when the bonuses referred to in the foregoing had been subtracted. This decision was duly carried out.

"The step has been taken in anticipation of the second war bonus which is now being negotiated in many areas between the N.A.T.K.E. and the C.E.A. branches, and discounts any increases so agreed. Mr. O'Brien has been informed, and understands the position is as above.

"I desire to stress that this action has only been taken to deal with the specific difficulty of the second war bonus. The Odeon organisation remains a party to all agreements between the C.E.A. and the N.A.T.K.E., and, needless to add, if there is any agreement in the future appertaining to war bonus more favourable to the employees than our own decision, then we shall automatically honour such agreement."

Film-Stock Economies Discussed

FEWER PRINTS OR SHORTER SHOWS?

DISCUSSIONS have taken place between the K.R.S. and the C.E.A. with regard to economy in film stock. The meeting, which was called upon to discuss whether a number of kinemas could be eliminated from the North and South London releases, thereby reducing the number of copies in use, considered suggestions from the C.E.A., chief of which was the reduction of programme footage to 11,000 ft. maximum exclusive of news.

Other suggested economies put forward were:—

(a) Elimination of credit titles, (b) shortening of trailers, (c) omission of Censor's certificate on the screen.

K.R.S. Analysis

In regard to the proposed reduction of the London releases, the K.R.S. presented a detailed statement dealing with considerable detail, and it was necessary to adjourn to consider all the implications of the statement prepared by the K.R.S. There were conflicting statements from the K.R.S. side of the table as to the numbers of copies affected and the saving to be achieved. It was agreed that at the adjourned meeting definite figures should be available.

Concerning the C.E.A. suggestions, the report from the General Purposes Committee stated that (a), (b) and (c) do not raise any important issue.

Fight for the Double Feature

As to the reduction in footage per programme to 11,000 ft., it may be as well to state that there is no likelihood of such a proposal going forward to the Board of Trade with the approval of the K.R.S.

They say that it would eliminate the double-feature programme as we know it, and it is obvious that according to the extent to which individual members of the K.R.S. handle double features, so they may be expected to fight for that proportion of their livelihood. They do not regard the answer that second features of 3,000 ft. may be available as a remdy for their immediate problem. The renters also asserted that large numbers of exhibitors would be opposed to such a change.

This is a matter upon which the General Council will have an opportunity of offering its comments.

Alternative Solutions

The issue will be whether the Committee can be satisfied that the reduction in the number of prints on release is practicable and can be done without deteriorating provincial conditions; or whether the avenue of solution will be by way of a restriction of programme length.

No conclusions have been reached and the matter came forward for further consideration on Wednesday.

GAIETY, MANCHESTER, REOPENS

Extensive repairs have been carried out at the Gaiety Theatre, Peter Street, Manchester, which reopened with the British premier of "Penny Serenade" (Columbia), shown in conjunction with the Regal, Marble Arch.

M. of I. Shorts Shelved By Exhibitors

C.E.A. AGREEMENT IGNORED

Fair-Break Demand for Propaganda

ALLEGATIONS that some exhibitors are not giving the prominence to Ministry of Information films which was promised by the C.E.A. are made in the following letter by Donald F. Taylor, Managing Director of the Strand Film Company.

Mr. Taylor points out that the claim of the C.E.A. that the kinema is invaluable for morale and propaganda purposes is rendered nugatory by the short-sighted policy adopted by certain exhibitors. He says:—

"The exhibitors are urging, and rightly urging, the Government to reserve kinema projectionists at an age that will enable them to maintain their kinemas at the highest point of efficiency. They claim, as one of their chief arguments, that kinemas must be kept open in the national interest, both for morale and propaganda purposes.

"While this letter can only support the request for reservation of kinema technicians, do the exhibitors, while so frequently asking for concessions and assistance, honestly claim that they are loyally doing what they can to assist the Government? Take one point only.

"The C.E.A. agreed on behalf of its members to show in every programme every week a five-minute film made on behalf of the Government by the Ministry of Information, to put before the public certain things the Government wish to say.

"This was surely not much to give to one's country—five minutes out of at least a three hours' programme? There were those at the time who thought this was rather niggardly; yet it was a gesture.

"However, to-day can every exhibitor say that he is carrying out either his obligations as a citizen or the spirit of his Trade association's agreement? It has been a common practice to show these films with the same disregard as advertising films. They have been shown during the change over of programmes. They have even been shown to my knowledge over a closed curtain.

To quote three examples:—

(1) *One of the biggest kinemas in the West End shows its Government propaganda films only at 10 o'clock in the morning. This was so the week ending July 11 and week commencing July 14.*

(2) *At a number of kinemas in South London (I have the names) the films, according to my information, are not shown in the last programmes in the evening.*

(3) *A big circuit house in North London, when rung up last week to ask what time the five-minute film was shown, told the enquirer that they never show Ministry of Information films.*

These three examples may be isolated and peculiar to London. It would be interesting to know how far the exhibitors are endeavouring to give the Government a fair showing on their kinema screens.

WAR LIABILITIES ACT

In submitting a report from the C.E.A. solicitors upon the Liabilities (War Time Adjustment) Act, 1941, the L.F. and P. Committee pointed out that Norman Hart's services are available to advise on this Act. If, however, it comee to the point of actual application to the Liability Adjustment Officer, that is a domestic matter for the member for which, if he desires to instruct Mr. Hart to act, he will do so at his own expense.

GIRLS EMPLOYED IN KINEMAS

No Call-Up for the Present

THE Ministry of Labour has intimated to the C.E.A. that no girls employed in kinemas who have registered will be called up for other services until further notice.

This intimation should allay any anxiety regarding compulsory change of occupation following upon registration.

WARNER DEAL FOR A.B.P.C. ROUSES STORM

Emphatic C.E.A. Opposition

At Wednesday's meeting, the General Council of the C.E.A. was invited to endorse a strongly worded recommendation of the General Purposes Committee respecting the pending purchase by Warner Brothers of the Maxwell interests in A.B.P.C.

The report stated:—

The proposed Maxwell-Warner deal has been brought to the notice of your committee, and a letter addressed to the Board of Trade will be read. **The Committee recommends that the General Council should register its objections in the strongest terms to the Board of Trade of any further extension of American film interests in a large British-owned circuit of kinemas.**

It was also recommended that Warner Bros. in America should be acquainted with the views of the Association, and that Members of the House of Commons be advised that there is an alternative British offer and be asked to use their influence with the President of the Board of Trade to see that both the finance and control of Associated British Cinemas, Ltd., remain in British hands.

C.E.A. REPRESENTATIONS AS REGARDS FUEL

"Up to Members"

The fuel situation is causing concern to exhibitors, and with a view to clarifying the position, S. Hart and the General Secretary have made inquiries of the Ministry of Mines.

There is no discrimination against kinemas obtaining coal or coke if obtainable. The present plans of the Government, already in operation, are expected to improve supplies for commercial purposes by the end of the summer. It is up to members to watch the situation and order whenever they can find supplies.

Should any points arise, the Ministry of Mines is open to receive representations at any time.

EXPENDITURE AGAINST THE EXCESS PROFITS TAX

C.E.A. Action on Chancellor's Assurance

THE incidence of the Excess Profits Tax as it affects the kinema proprietor has been considered by the Legal, Finance and Parliamentary Committee of the C.E.A., who are making representations to the Inland Revenue on the subject.

The point arose from a reference made to the committee from the South and East Lancs Branch of the Association:—

Councillor Woolstencroft recalled a statement made in the House of Commons by Sir Kingsley Wood in June, 1940, and explained that where the Commissioners for Inland Revenue were satisfied that where work was deferred and reserves had been made from current profits and shown in the statement of accounts, they were prepared to allow the expenditure against Excess Profits on the understanding that the amount reserved would be absorbed at the end of hostilities. Exhibitors should be aware of this provision which might save them a lot of money.

The announcement made by the Chancellor of the Exchequer which formed the basis of Councillor Woolstencroft's statement referred to the assessment and collection of the Excess Profits Tax in relation to the treatment of deferred repairs and renewals. Sir Kingsley Wood stated:—

Where the Commissioners of Inland Revenue are satisfied that expenditure on repairs and renewals have been deferred, and that special reserves have been made out of current profits to provide for the expenditure, the Commissioners will be prepared to defer payment of the corresponding amount of Excess Profits Tax until the end of the war, and then, if the expenditure is then carried out, the duty in suspense will be discharged.

In connection with this matter, in the minutes of the council meeting of the Public Service and Transport Association, the secretary reported that an official of the Board of Inland Revenue had declared that the Chan-

Continued on page 5

The "Reel" Guide to World Events

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

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STAFF WAGES: THE NEW DEMAND

SOME indication of the growing need for national rather than regional or sectional adjustments of Trade difficulties is afforded by the latest demand of the N.A.T.K.E. The exhibitors' Association, as well as the heads of our biggest circuits, will read with interest the letter from the employees' spokesman in which a request for a further increase in wages is put forward, and a wider basis of agreement is advocated.

Kinema proprietors are not in the most satisfactory position strategically to resist this, even if they were anxious to do so. At no time has it been easier for employees to walk out and take up other jobs, and they are certainly justified in pointing to an increase in the cost of living.

In addition to the financial temptation of the munition factory, there is also a certain intangible sort of moral pressure in the same direction which is extremely hard to counter. From one cause or another, it is quite enough of a problem to keep the staff together these days, and there are sufficient instances of kinemas doing first-class business to make difficult any general resistance to a wage increase.

If there were need to emphasise the claim of the N.A.T.K.E. that adjustments should be on a national basis, it would be sufficient to point to the number of halls doing far less than their normal business and compare them with those doing more. But however well this might average out for the big circuits, the small independent has to stand or fall by his own strength or weakness.

The man who is least able to bear it often has the heaviest burden, and here a wider distribution of the weight seems the only way out. The difficulties some have to face in the matter of film hire may suggest a possible relief. Probably the ability of the renters to adjust the receipts of the swings in relation to those of the roundabouts is the nearest approach to elasticity, coupled with justice, we could have.

CHEAP SEATS FOR THE TROOPS

ANY attitude which comfirms the idea that screen entertainment is an essential part of the average citizen's life is to be encouraged. We can therefore welcome the expressions of anxiety about the admission to kinemas of men in the Services, although we may not agree they are suffering any hardship in the matter of prices.

Quite apart from the fact that no other form of catering to the physical or intellectual welfare of the troops is expected to give its services at reduced rates—tobacconists, publicans, transport authorities and shopkeepers in general would be horrified at the suggestion—there does not seem to be any keen feeling about it even in the ranks of those who would benefit.

However, if there is a strong feeling that something ought to be done to make our uniformed friends' entertainment cheaper, we might perhaps take a hint from the United States, where something of the same pressure has evidently been felt. There the proposal is to exempt tickets for men in the Services from the Federal Admission Tax. It would not be difficult to relieve us here of the duty of collecting Entertainment Tax in respect of the seats sold to men in H.M. Forces. They would get the advantage, and the kinema would not be penalised.

Long Shots

GOETZ COMING SHORTLY—C.E.A. IN LONDON AGAIN —DIFFICULT ECONOMIES—"PEN" TENNYSON'S PASSING—MORE TWICKENHAM GHOSTS— SUMMER-TIME SADNESS

DENHAM studio staff heard with considerable satisfaction the news that Ben Goetz is likely to return very shortly with Clarence Brown to resume British production for M-G-M. Only the difficulty of getting passports through quickly from Washington is for the moment delaying his return by Clipper, so the KINE. New York correspondent cables.

BEN GOETZ is one of the most popular chiefs who has ever worked at the Denham studios. He has the ability to win people to co-operate with him and to get the best out of them. He will find the office block there presenting a woefully different appearance from that which it had when he left. The recent fire there has gutted his well-appointed office.

CLARENCE BROWN, who is due to return with him, is a guarantee that M-G-M intends to continue on the lines of making really big pictures here. So we hope to be able to welcome both of them soon.

IT was good to see the various members of the C.E.A. committees back in London again for their monthly deliberations. One welcomed them as though they had been absent on foreign service. On Wednesday, when the delegates assembled for the General Council and the London and Home Counties luncheon, the neighbourhood of Wardour Street and Leicester Square took upon it an old familiar aspect which we had not known for months.

LEGAL, Finance and Parliamentary filled up the forenoon period and General Purposes the afternoon, with a short lunch-time meeting between of the association's officers. Committeemen were glad to welcome F. W. Morrison, recently somewhat under par.

A QUEER story has been current in London recently that a poem having the glorious tragedy of the *Jervis Bay* as its subject, written by Gene Fowler, a well-known American author and Hollywood scenarist, has been mysteriously withdrawn for publication in this country.

IT was introduced to America over the radio by a recital of its verses by Ronald Colman, and met immediately with great success there. In this country only the review copies were sent out, and these the publishers are trying to get back without disclosing any reason. It is indeed strange to allow publication to be effected and then compel withdrawal.

MAURICE OSTRER, who entered a nursing home for a slight operation on Sunday last, was reported on Tuesday to be progressing very satisfactorily and is expected to be out by the end of the week.

WITH all the good will in the world it is not easy to effect economies in the use of the essentials of any business. The C.E.A. and the K.R.S. meeting last week to discuss a plan for economising in film copies were not long in finding that the opportunities for cutting down copies by North and South London release adjustments were very few and were beset with all sorts of practical difficulties.

THEY proceeded with various suggestions, such as paring down footage by eliminating censor's certificate and credit titles, and bringing total length of programmes down to 11,000 feet; but at each move a fresh difficulty arose, and eventually the decision was reached to secure further data and meet again on Wednesday of next week.

SYRIA as a contending ground between armies has happily been given over to peaceful ways again. The struggle there is vividly depicted in British Movietone News this week and shows the great progress made by Allied troops and the enthusiastic scenes on their arrival in Damascus. Another important item is the great ovation given the Russian mission on their arrival in this country. Other pictures include the biggest bomber yet made—the Douglas B 19—on its trial flight, the Navy sinking a German supply ship, the big American spy round-up, and A.T.C. studying bird flight.

BY the tragic death of "Pen" Tennyson, victim of a naval air-crash last week, British studios have lost one of the most successful of young directors—a man who showed every sign by achievement and promise of becoming a real force. Michael Balcon, who god-fathered him, has no doubt of it.

SAYS Mickey: "Tennyson invented a poetic quality which sought and found screen expression. Preoccupied with social problems, his film work was already developing on those lines. Those who knew him and his wife, Nova Pilbeam, delighted in their happiness, and our hearts go out to her and the family in their bereavement." This is especially true of studio workers, who recognised in him a strong fighter for improved labour conditions.

BEN GOETZ

NOW that the question of admitting the Press to C.E.A. meetings is in the forefront of discussion, the query as to which branch of the C.E.A. holds the record of first admitting the Press to its meetings is interesting. Some of those branches which have made the greatest progress were pioneers in this respect, as they were quick to recognise the value of publicity, and also the fact that discussions reported in the Trade Press ensure the spread of ideas and quicken activity in the Association.

THE Bristol branch, if not actually the first, was amongst the first to admit the Press, and for more than twenty years there has not been a single meeting of the branch which has not been reported in the KINE. During this period the branch has had four chairmen, four secretaries and three treasurers.

MY note last week on the "ghosts at Twickenham" brings an appreciative note from H. B. Harris, manager of the Tudor, West Bridgford, Nottingham, who, among other rôles—in pictures of the time, was leader of a gang of ruffians in George Loane Tucker's "The Man Without a Soul," starring Milton Rosmer, and as "Chawner" in "Vice Versa."

HE says he missed the name of some "ghosts," prominent in his mind and memory—Charles Rock, who played the Headmaster in "Vice Versa"; Edna Flugrath and Elizabeth Risdon. Elizabeth is now playing character rôles in Hollywood.

PUBLIC library vandals who cut pictures from books appear to have rivals in Bristol in the shape of the Library Committee. A resident in Bristol has complained in the columns of the local Press that when he discovered page illustrations missing from a book of Paul Rotha's, and drew the attendant's notice to it he was informed that the pictures had been deleted officially because some readers had complained that they were "not very nice."

SO far as I remember the book in question, the illustrations were of the sort that none but a very Puritanial mind would ban. They were essential to the book as examples of technique, and their official removal is a case of foolish overzeal.

WHEN your kinema is a ruin, with nothing inflammable needing attention in case of fire, are you still required to "fire-watch" it every night? A decision given recently in a western town appears to answer the question in the affirmative. The fire-watcher watching nothing and being paid for it seems, on the surface at least, an expenditure of money which kinema owners must think entirely unwarrantable.

WHEN one thinks of the impatience with which kinema proprietors regarded the first of the summer-time experiments, desiring darkness, and with it a bigger patronage, the plea for the extension of the present "double" summer-time beyond August 10, takes on a humorous aspect.

THE truth is, of course, as the KINE. prophesied towards the end of last year, that daylight hours are in wartime, the exhibitor's saving circumstance. The Government has decided against extension of the double summer period, and with the restriction will shortly come, in some quarters at least, a definite shrinkage in late evening business. Only adaptability to the changed conditions will help the situation.

PEOPLE who have seen "Sis Hopkins" have lively and pleasant memories of that very bright picture. To make assurance doubly sure, however, I have just received from Sam Smith, a souvenir in the form of a stationery case which should see me through to the time of the hill-billy girl's reissue, for it is as staunch and strong as the British Lion himself.

CONFIDENCE in the product of Shepherd's Bush and Gainsborough Studios has led C. M. Woolf to renew his contract whereby General Film Distributors will handle pictures to be made by Gaumont-British during the coming year. The deal involves pictures of round about £1,000,000 value.

THE announcement in the KINE. recently that Hugh Findlay had resigned his charge of Press publicity at the Ministry of Information is followed by the news of his joining Leslie Howard Productions as publicity chief, working from Denham Studios.

PATIENCE and persistence on the part of C.E.A. officers have won for kinema exhibitors, in a quiet but none the less effective manner, certain advantages the importance of which should not be overlooked. Some weeks ago it was announced that projectionists who had registered would not be called up pending a decision regarding age groups. Now a further concession is announced with regard to usherettes and other female employees who have registered and have been feeling anxious about a compulsory change of employment.

THE quiet arguments which have been advanced appear to have been more effective than a noisy campaign. So many people are inclined to believe that noisy protest wins battles; more frequently it is persistent but well thought out approaches to those in authority.

MARCHING in step, the Workers' Film Association and the Association of Cine Technicians are doing a useful service in the organisation of their "Film School." It is not, however, everybody who can get to Oxford, and I am therefore looking forward with considerable interest to reading, instead of hearing, the various lectures. Every move that helps to bring the screen to its maximum usefulness is welcome, and I feel sure the work put in at the school will justify itself.

I WOULD like to have time to refer in detail to a nice, busy Wednesday, quite like normal times, but printing difficulties make it necessary to defer this. "Fantasia" itself means a record attendance at the Trade show, then there was the London and Home Counties lunch at Frascatti's to the General Council delegates, and in the afternoon the "Penn of Pennsylvania" show was something not to be missed.

THE STROLLER.

U.S. PRODUCERS' SCHEDULE

Kine. New York Cable from Motion Picture Daily

PARAMOUNT SETS Trade shows for the first five block of the new season at 31 exchanges on July 28. Columbia and Universal, who are not Decree parties, are continuing to sell full blocks as always. U.A. sells singly without change.

WARNER CONVENTION is fixed for July 28 at Chicago. The Paramount regional sessions start Friday.

U.S. CUSTOMS BUREAU is quietly active banning entry of Axis films into America. It is unofficially understood they are maintaining the President's policy of stamping out Axis propaganda of all sorts. Beginning with the closing of Italian and Nazi consulates, it is expected that Congress will act on the situation eventually.

AS THEATRES all over the country cut prices for uniformed men, a Bill in Congress exempts them from payment of Federal admission tax, effective immediately if passed, pending the passage of the Major Tax Bill, which is not expected before October, and which includes Servicemen Exemption Tax Revenue Bill. It is expected there will be other changes in admission tax before passage.

TWENTIETH-FOX in Convention this week announced the planning of 50 features next season.

Close-Ups

By

Screencomber

ALICE IN WARDOURLAND

ALICE now found herself on the edge of a madly cheering and milling crowd. Women were screaming with joy, while others wept hysterically. From the centre of the mob a voice trembling with patriotic fervour was singing, "There'll Always be an England." The Mad Renter rushed forward, throwing his hat in the air and shouting himself hoarse. . . .

"What is all the excitement?" asked Alice. "Is it Royalty or one of our victorious aviators?"

"Silly," said the Mad Renter. "Of course it isn't. It's our Effie; she's come back to her own folk—good old Effie. Hurrah, hurrah, hurrah!"

"Back from where?" asked Alice.

"Hollywood, of course. She's going to spend a long week-end with us."

"And who are those people over there looking so neglected and depressed?" asked Alice. "I seem to know their faces."

"Oh, they're famous stars as well," said the renter.

"Then why aren't they being made a fuss of?"

"Stupid, they haven't come back from anywhere. They've been entertaining us ever since the war started—why should we make a fuss of them?"

BOMBSHELLS

THE Blonde Bomber has arrived, and now we will be hearing about the Red Spitfire and the Brunette Blenheim, or the White Wellington and the Brown Hurricane, but who of Hollywood's glamour girls is going to be the first Baby Tank?

PROJECTIONIST SHORTAGE

OUR inventive genius has recently been directed to a solution of the projectionist shortage, and we are at last happy to announce the success of our experiments. We have devised a projector that has a multiplicity of uses, and at the same time is guaranteed to end the famine. The projector can be used as a soup-strainer, a cheese-cutter, a buzz saw, and a multiple-action corkscrew, one of the few uses to which it cannot be put is the projection of pictures. So, while the employment of soup-strainerthroughers, cheese cutter uppers, buzz sawer throughers, and multiple-action cork puller outers may be considered essential, the fact that the projector cannot project makes the services of projectionists totally unnecessary.—*Q. E. D.*

ON THE CARPET

THE sudden rush, slow but prophetic, of British stars and producers, and things, from Hollywood seems to indicate that the war may be over by the autumn. At the moment, when we have only been preparing for a Nazi invasion, the means of meeting a British invasion raises many problems, not the least being just how many coupons we can afford for red carpets.

CRISIS NEWS

ONLY pausing long enough to sign a non-aggression pact, Herr Screenkomber launched an offensive against his allies, the Wardour publicans. As Filthy Shirts marched in on hostelries along the entire Wardour front, Doktor Globules stated, in a broadcast, that the attack had been ordered to save the entire film Industry from the menace of drink. Led by Pansy Divisions, which do about a pint to the minute, Herr Screenkomber broke through at a number of points and said:

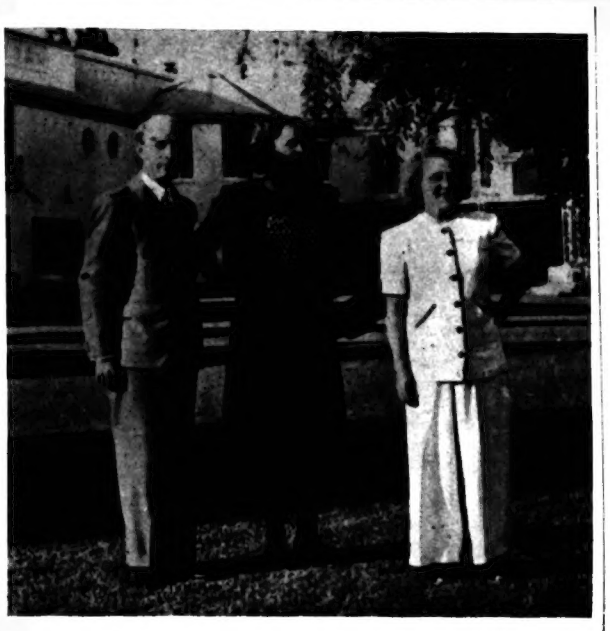
"Oil is an essential. I will see to it personally that my brave lads get well oiled. We can no longer tolerate such grievous lack of lubrication as we have borne in the past."

Herr Screenkomber's Filthy Shirts at the time of writing had done their job so efficiently that these saviours of the oppressed, or 'op press, had practically rid Wardour of the menace of strong liquor.

Although the Filthy Shirts appeared to have obtained a foothold all along the street, later messages indicate that a number of Press and publicity men had retired, according to plan, to specially prepared defences in the region of the Queen's, in the Leicester Square salient. They are said to be putting up a spirited resistance and to be successfully knocking back the menace of which Herr Screenkomber spoke.

THE STRAYING SHOWMAN

Brown came to town, his sorrows to drown.
An art he had mastered
Was getting well plastered,
As all his pals knew when he went on he stew.
For reasons obtuse
He'd go on the loose,
Although it was rumoured he had to be humoured,
For the theatres he had
Were all doing bad,
And he'd lots of grey hairs—a result of the shares.
They caused him to pay
Down Wardour Street way.



During his recent trip to Hollywood, George Archibald, co-Managing Director of United Artists, and Mrs. Archibald visited Mary Pickford at her Beverly Hills home.

The Odeon Agreement on Second War-Bonus

N.A.T.K.E. APPEAL TO EXHIBITORS'

THE negotiation by Odeon Theatres of a circuit agreement with N.A.T.K.E., involving a 17½ per cent. war bonus on the basic wage of kinema employees has been followed by an appeal for similar action by A.B.C. and Gaumont-British.

Owing to the competing demands of industry for manpower, the bonus question must be regarded as a major national issue, and in his letter to the C.E.A. and other circuits concerned Tom O'Brien urges the sectional discussion of the N.A.T.K.E. claims should give way to a national consideration of the issues involved.

The Union's attitude is that an end should be put once and for all to the pre-war system of local negotiations which cover 43 separate registration centres throughout the country. There are, it is pointed out, some 20 areas of the C.E.A. which have yet to deal with the matter of the war bonus and a simultaneous application of the decision arrived at is demanded.

The terms of the letter addressed by T. O'Brien, general secretary of the N.A.T.K.E., to A. S. Moss (A.B.C.), E. H. Lundy (G.-B.) and W. R. Fuller, secretary of the C.E.A., are as follows:—

"My Executive Council, at its meeting yesterday, considered the announcement which we received from the Odeon Theatres, Ltd., that Mr. Oscar Deutsch has decided to consolidate the present war bonus position by an increase in war bonus to all employees throughout his entire circuit of 17½ per cent., this figure to include the 7½ per cent. increase previously negotiated with this Union and the C.E.A. Mr. Deutsch has granted this increased bonus in anticipation of the present negotiations now proceeding between this Union and C.E.A. branches.

Illogical Procedure

"The announcement states that the decision of Odeon Theatres is taken to adjust in an equitable manner the war bonus procedure throughout that circuit, as the old position—that is, apparently, nearly 40 sectional negotiations—bristles with illogical features and has become intolerable. The Odeon bonus award operates as follows:—

"The previous 7½ per cent. war bonus is deducted from all employees' present actual gross wage. The amount which remains will be the basic wage. To this basic wage will be added the new bonus of 17½ per cent., namely 3s. 6d. in the £.

"The arrangement will operate as and from the 30th ult., and anticipates and discounts a second war bonus which is at present being negotiated in many parts of the country.

"The full implications of the decision of Odeon Theatres, Ltd., will be clear to you without my stressing them. My Executive, however, believe, as has already been represented months ago to the General Council of the C.E.A., that 40 sectional negotiations throughout Great Britain on a national issue of this character, under war conditions, is unwarranted, unjustifiable and highly undesirable, and that the matter should be resolved in some national way for simultaneous application to all kinema employees rather than by the unfair methods which are now being adopted, where one area obtains this additional bonus several weeks before the others, and so on.

"I am writing this letter to you as controlling a large circuit, and in the utmost friendliness and good will appeal to your directors to agree with us to an arrangement similar to that of Odeon Theatres, Ltd.

"Staff Restiveness"

"The restiveness already prevailing among kinema employees has obviously become acute. There are nearly 20 more areas and sections of the C.E.A. with whom we have yet to deal with in this matter of war bonus. Quite apart, therefore, from the important question of time and convenience, it is unreasonable to expect the employees in these areas to wait several more weeks for this matter to be determined, particularly in view of the deliberate efforts of stalling which certain exhibitors practise.

"We desire to act strictly constitutional in our relations with your circuits and with the C.E.A., but regard must be had to practical and immediate psychological issues. That is why I make this appeal for your immediate consideration.

"I have sent a copy of this letter to Mr. W. R. Fuller, and would urge you to meet me as early as possible and to discuss the question."

"Fantasia"

CHARITY PREMIERE AND PRE-RELEASE

Opening Date July 24

One of the most important charity premieres in contemporary West-end history is to take place next Wednesday, when "Fantasia," Walt Disney's masterpiece, will be screened at the New Gallery in aid of the funds of the British Red Cross Society.

This gala performance, by arrangement with Commander Arthur Jarratt, of Gaumont British, RKO Radio Pictures and Walt Disney, Ltd., will precede the concurrent West-end pre-release screenings of the film at the New Gallery and the Marble Arch Pavilion on the following day, Thursday, July 24.

The decision to show "Fantasia" at two major cinemas was taken because of the enormous Disney following in this country. "Snow White and the Seven Dwarfs" and "Pinocchio" enjoyed a combined run of 52 weeks at the New Gallery on their initial British screenings.

"Fantasia" is Walt Disney's visual interpretation of eight of the world's greatest musical compositions, which have been recorded by the Philadelphia Symphony Orchestra, under the direction of Leopold Stokowski.

Tickets for the charity premiere, at 2 gns., 1 gn., 10s. 6d. and 3s. 6d., will be available from any Gaumont British West-end Theatre and from Lady May on behalf of the British Red Cross Society, 14, Grosvenor Crescent, S.W.1. Telephone No. Sloane 5151. The performance is scheduled to commence at 7 p.m.

109 LICENCES IN MANCHESTER

Police Report

In Manchester there are 109 premises licensed under the Cinematograph Act, and of this number 98 are regularly used for the purpose of commercial entertainment. During the year 4,815 visits were paid by the police.

Theatres licensed number 14, and in addition a number of occasional licences for stage plays were granted.

During the year three persons were proceeded against and convicted for offences under the Cinematograph Act, and in addition seven persons were convicted under the Theatres Act.

All trade shows of kinema films held during the year were attended by police officers, and reports submitted.

There were 558 visits to film stores, repair and despatch rooms registered under the Celluloid and Cinematograph Film Act. During the year 20 premises were registered for this purpose.

NORTHERN VETERAN PASSES

Death of W. G. Elsy

M. G. Elsy, who has died at his home at 272, Sunderland Road, South Shields, at the age of 55, must have been one of the youngest members of the Cinema Veterans, which sets the year 1903 as its basis of membership.

He first began his connection with kinemas when he became an operator with the late Fred and James Downey at the old South Shields Empire as far back as 1898. He exhibited pictures at Tynemouth Palace, at South Shields at the Royal Assembly Hall, and later at the first permanent kinema in the town—the Cosy, Ocean Road.

In those days only half the hall was a kinema, the other half being devoted to a shooting gallery.

In 1904 he went on tour with Hebburn Colliery Band and later projected films at the Gospel Temperance Hall, South Shields, when it was converted into the King's Pictures in 1909.

Sunday opening of the kinema in the Witham district has been sanctioned.

SUNDAY KINEMA CLUB

Carlisle Considers Military Proposal

The formation of a Sunday Kinema Club is being considered by the Carlisle Watch Committee as an alternative to the Sunday opening of kinemas in the city.

The suggestion was put forward at the last meeting by Capt. Robinson, representing the military authorities. In the course of discussion, he mentioned the possibility of a club being formed representing the units of H.M. Forces in and in the vicinity of the city, which, in return for an approved subscription, might be able to make arrangements with kinema proprietors under which any member of the Forces accompanied by a friend would be enabled to attend on Sundays.

The committee adjourned further consideration of the subject in order that Capt. Robinson might submit detailed particulars of the club proposals and the town clerk obtain the opinion of the Home Office as to whether such proposals would come within the provisions of the Sunday Entertainments Act.

S.O. Rejected by Stockton

CONFUSED ISSUE

Stockton-on-Tees Town Council has rejected by 18 votes to 15 a proposal to permit the Sunday opening of kinemas.

The original request was from the Welfare Officer at Middlesbrough of the Ministry of Labour, and was primarily in the interests of war workers. It was generally admitted that there has been no general demand for Sunday opening in the town, and the argument swung away from the real issue to one of the amount of regrettable conduct to be seen in the High Street on Sunday evenings in particular.

The view that if the opening of the kinemas would materially contribute to improve that state of affairs it was well worth trying, whether war workers need entertainment on a Sunday or not.

Kinema Valves

397 TYPES MEAN 35,826 REPLACEMENTS

The analysis of the replies received from the questionnaire in respect of the use of valves in the kinema is now complete, states the General Purposes Committee of the C.E.A., and the figures have been forwarded to the appropriate Government Department.

The analysis shows there are 397 types of valves in use that are designated by a code classification and the estimated requirements for replacements during the forthcoming 12 months total 35,826.

There are a few valves that members have for disposal, and it is proposed to insert a list of these in next week's Film Report, space permitting.

Continued from page 3

EXHIBITORS' AND E.P.T.

cellor's statement was binding on the Board, although provision for such allowances was not made in any Act, and that instructions had been issued to collectors that claims for allowances for such deferred expenditure must be recognised.

The Committee drew the attention of the General Council to this matter, and is expressing to Councillor Woolstencroft its appreciation of his having raised it. The point to which the Committee is directing attention is the fact that no instruction has been issued by the Inland Revenue to its various offices. The Committee is taking the matter up and will present a further report.

Another matter brought forward by the Committee is whether anything can be done in regard to E.P.T. and payment charged against revenue at the time they were paid for sound reproduction apparatus on hire. The position is being investigated whether for purposes of E.P.T. payments could be allocated over the period of the lease.

CLOTHES COUPONS FOR STAFF UNIFORMS

"Up to Members"

C.E.A. NEGOTIATIONS

Although the Board of Trade refuses to surrender the coupon principle in respect of attendants' uniforms, the C.E.A. is negotiating for a reduced number of coupons to apply to certain uniforms and also the introduction of a pooling system whereby coupons are advanced in the first instance and the employees surrender coupons at weekly or longer intervals.

The Board of Trade is discussing this matter generally with the T.U.C., and Mr. O'Brien, who has been acquainted, has asked the C.E.A. for information, which is being supplied.

Discussions are continuing with the Board of Trade, and a further report will be given as fresh information is available.

SOUNDING PUBLIC FOR PLAYS

John Mather, general manager of the Scala and Hippodrome, Bury, and chairman, S. and E. Lancs. C.E.A., is sounding the people of Bury as to the demand for a season of good-class plays at the Hippodrome. He asks those who are interested to send him suggestions and comments for either the Scala or the Hippodrome.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 17 AND WED., JULY 23

Thursday

Tall, Dark and Handsome (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Cesar Romero, Virginia Gilmore, Milton Berle, Charlotte Greenwood, Sheldon Leonard, Stanley Clements, Frank Jenks, Barnett Parker. **Director:** H. Bruce Humberstone.

Studded with brilliantly funny dialogue and hilarious situations, the action starts off a rattling pace from the very first reel of this film. Cesar Romero plays the rôle of Chicago's most cold-blooded killer, but he has 'em fooled because he keeps all the men he is supposed to have "rubbed out" in nice comfortable quarters in the cellars of his house. Romero falls for a beautiful nurse, Virginia Gilmore, and poses as a father so that he can persuade her to take a job in his luxurious home. Milton Berle, Romero's associate, has the job of finding a "son" for him, and he recruits tough little Stanley Clements, and Charlotte Greenwood acts as housekeeper just to keep up appearances and life rolls pleasantly along until a rival gangster tries to "muscle in."

From there on the picture has a thrill a minute as his rival discovers Romero isn't as tough as he is supposed to be. The "rubbed out" gangsters come to life and Romero is taken for a "ride," but he lives to watch his own funeral. Into this novel and entertaining story are woven three new song hits by Leo Robin and Ralph Rainger.

Kiss the Boys Good-bye (*Paramount*)

Carlton. 10.30 a.m.

Cast: Don Ameche, Mary Martin, Oscar Levant, Virginia Dale, Barbara Allen, Raymond Walburn, Elizabeth Patterson, Jerome Cowan, Connie Boswell, Rochester, John Scott Trotter, Minor Watson, Harry Barris, George Reed, Thelma Long. **Director:** Victor Schertzinger.

"Kiss the Boys Goodbye" is based on the terrific Broadway success of the same name written by Claire Boothe, author of "The Women." In its transition to the screen, the play has undergone some changes, and under Victor Schertzinger's slick direction has emerged as an hilarious comedy with music.

The original stage version lampooned the film business. Now the film production reverses the process and has a friendly jibe at the foibles of the footlights. Jerome Cowan and Don Ameche are stage producer and director respectively, and the play's newspaper columnist, becomes a composer, who, in Oscar Levant, is an equally misanthropic trouble-maker. The honey-sweet sample of Southern romanticism in the play is depicted in the film by Mary Martin.

The music is, of course, a complete innovation in the film adaptation. Frank Loesser, in collaboration with the diretor, Victor Schertzinger, wrote an elaborate score for the film, which includes five potential hits.

My Life is Yours (*M-G-M*)

M-G-M Private Theatre. 11 a.m. and 2.30 p.m.

Cast: Lionel Barrymore, Lew Ayres, Bonita Granville, Laraine Day, Red Skelton, Alma Kruger. **Director:** Harold S. Bucquet.

The story, dealing with the "malpractice suit racket," details the tracking down of the rare malady amid the thrills of the young doctor's detective work among human beings as well as bacteria, and there is a gripping courtroom climax.

Based on a Max Brand story, the new Kildare was, as were its predecessors, directed by Harold S. Bucquet, who recently directed "The Penalty," Barrymore's first picture out of a wheel chair in several years. Hilarious comedy is provided by the antics of Skelton and Frank Orth, and in the courtroom scene Barrymore makes a dramatic appeal to a jury, reminiscent of his famous court speech in "A Free Soul," which won him an Academy Award.

Comedy and heart interest interludes during the veteran doctor's practice in the great hospital interlard the tensely dramatic sequences. An emergency operation to save a woman's life, at the scene of an automobile collision, spectacular moments during the presentation of an "Ice Follies" show, and other colourful action away from the hospital add variety and spectacle to the story.

Model Wife (*General Films*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Joan Blondell, Dick Powell, Charles Ruggles, Lee Bowman, Lucile Watson, Ruth Donnelly, Billy Gilbert, Joan Qualen. **Director:** Leigh Jason.

Joan Blondell and Dick Powell are cast as mannequin-stenographer and publicity manager respectively in a dress shop in Universal's modern comedy "Model Wife."

The story, streamlined for romance, centres around Joan and Dick's big secret—the fact that they are husband and wife in a firm which strictly forbids marriage between members of the staff. When the boss of the company (Lucile Watson) puts her incorrigible son (Lee Bowman) into the firm and he falls in love with Joan, complications quickly develop.

Charles Ruggles, Ruth Donnelly and Billy Gilbert are all concerned in this merry mix-up, which does not really straighten itself out until the last scene.

Friaay

Dead Men Tell (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Sidney Toler, Sheila Ryan, Robert Weldon, Sen Yung, Don Douglas, Katharine Aldridge, Paul McGrath, George Reeves, Truman Bradley. **Director:** Harry Lachman.

For the eighth time Sidney Toler portrays the inimitable Oriental sleuth in this mystery drama of a South Sea-bound treasure ship, where murder stalks in every corner and cabin.

There is a desperate killer aboard, who seeks four pieces of map to complete a plan of the spot where the treasure is buried. The pieces are held by different people, whose identities are unknown to one another. In turn, three of the map holders are murdered. The police accuse a romantic young couple—but Chan risks his life to prove they are wrong. Thrills a-plenty are promised when Chan, after breath-taking adventures, again reveals the identity of the criminal in an exciting climax.

Sheila Ryan and Katharine Aldridge combine to brighten up the picture with a generous quota of beauty and talent.

The Gun, and Shorts (*Paramount*)

Private Theatre. 11 a.m.

Produced and directed by G. Thomas Cummins.

Made at the instance of the Admiralty, "The Gun" was filmed by G. Thomas Cummins, editor of British Paramount News, with the full co-operation of the Navy, who directed and produced the film, spent many days at sea in various types of craft, from destroyers on convoy to small armed merchantmen—the ships whose daring work has defeated the ruthless Nazi blockade.

The sinking of the "Greyfriars" shown in the film, was re-enacted as a result of facts obtained at the subsequent Admiralty inquiry, and placed at Cummins' disposal by the authorities. The entire cast of the film, with one exception, are serving members of the Merchant Navy or R.N. Commander A. B. Campbell, R.N.V.R., who is seen in the film as the skipper of the "Greyfriars," is one of those responsible for the B.B.C. Forces feature, "Question Time." Edward Morrow, ace commentator of the Columbia Broadcasting system, furnishes a commentary to "The Gun."

Several new Paramount short features will also be screened in addition to "The Gun." These comprise: "Twinkletoes Gets the Bird," "Olive's Sweepstake Ticket," "Quiet Pleeze," "Crime Control," and "Two for the Zoo."

Oh! Daddy (*Exclusive Films*)

G.-B. Theatre. 11.30 a.m.

Cast: Leslie Henson, Frances Day, Robertson Hare, Barry Mackay, Marie Lohr and Alfred Drayton. **Directors:** Graham Cutts and Austin Melford.

Dulhampton has a branch of the Purity League, of which Lord Pye (Leslie Henson) and his secretary (Robertson Hare) are the upholders. On their way to Birmingham to attend the annual convention of the League they lose their train. Their subsequent adventures at a London cabaret are very full of fun. Upon returning home Lord Pye discovers that the principal performer in the cabaret is none other than his stepdaughter. The picture is full of amusing situations, which are excellently put over.

Jane Withers in a scene from her first glamour role in A VERY YOUNG LADY (20th Century-Fox)

A scene from MY WIFE'S FAMILY (Pathe) with Peggy Bryan, Margaret Scudamore, David Stewart, John Warwick, Patricia Roc and David Tomlinson

Love Crazy (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: William Powell, Myrna Loy, Gail Patrick. **Director:** Jack Conway.

Designed for the type of hilarious fun that only William Powell and Myrna Loy can supply, "Love Crazy" lives up to the high entertainment standards set by these two screen favourites. The new picture combines all of the sophistication and fun of the popular "Thin Man" series, plus complications that place it in the slapstick farce class.

Once again the two are seen in their favourite characterisations, that of husband and wife, and once again the path of matrimony proves anything but smooth. As the "fly in the matrimonial ointment" is Gail Patrick, former friend of Powell, who enters just in time to ruin the Powell-Loy third anniversary celebration.

The story, an original, has a metropolitan locale. Smart apartments done in the modern manner, highlight the newest in up-to-date settings. Innovations in the designing of apartment interiors will be introduced with new decoration hints for apartment-dwellers.

Monday

Scotland Yard (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Nancy Kelly, Edmund Gwenn, John Loder, Henry Wilcoxon, Melville Cooper, Gilbert Emery, Norma Varden, Leyland Hodgson. **Director:** Norman Foster.

Fast pace, clever dialogue and mounting suspense makes for slick screen mystery at its best in "Scotland Yard." A notorious gentleman burglar goes in for "sealing" a face that belongs to a missing banker, and then he finds that the banker's wife has a fatal fascination for him, and the bank itself is quite a temptation.

John Loder and Henry Wilcoxon play the leading rôles, with Nancy Kelly as the lovely and charming wife of "both" of them. Edmund Gwenn provides the humorous side of the situation as a dogged Scotland Yard detective attempting to get to the bottom of the mystery. Thrill is heaped on thrill as the drama speeds towards a spine-tingling surprise climax.

Roar of the Press (*Pathe*)

Phoenix Theatre. 2.30 p.m.

Cast: Wallace Ford, Jean Parker, Jed Prouty, Suzanne Kaaren, Betty Compson, Harlan Tucker. **Director:** Phil Rosen.

Speed is the keynote of "Roar of the Press," newspaper drama. Typical of the feature is its opening. You're introduced to a couple of newlyweds and no sooner do you find out that he's a big-time reporter and she's a small-town girl who's eloped with him, than, boom, a murdered man is thrown out of a hotel—right at their very feet. So she spends her bridal night alone while he gallops off in quest of criminals and newspaper headlines. From that point on, the film develops both a comedy and a dramatic vein.

Laughter comes from the tug-of-war between the love-hungry bride and a hard-bitten managing editor to see which one will get the attentions of the reporter. The latter, meanwhile, happens upon a second murder, which leads him to the trail of a notorious "fifth-column" organisation. As a result of his sleuthing both he and his young wife are kidnapped by alien agents. Their rescue, after a number of tense, dramatic situations, provides a hot climax, topped by a roaring comedy finish.

Tuesday

Ride on Vaquero (*20th-Fox*)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Cesar Romero, Mary Beth Hughes, Lynne Roberts, Chris Pin Martin. Robert Lowery, Ben Carter. **Director:** I. Leeds.

Cesar Romero once more plays the carefree caballero who strikes terror in the heart of his enemies and kindles love in the hearts of women in his latest Cisco Kid adventure. With Chris-Pin Martin, his bloodthirsty but faithful partner, the Kid is jailed by the U.S. Cavalry, but is released to track down a gang of kidnappers who have been terrorising the locality. One of their victims is the Kid's personal friend. Cisco is arrested by the sheriff, who is working hand-in-glove with the kidnappers, but Mary Beth Hughes, a blonde dancer, helps Cisco escape. He then tracks down the kidnappers, rescues his friend, recovers the ransom money and rides away again before he himself is caught. Lynne Roberts is paired romantically in this comedy thriller with Robert Lowery.

King of the Zombies (*Pathe*)

Phoenix Theatre. 10.30 p.m.

Cast: Dick Purcell, Mantan Moreland, John Archer, Henry Victor, Joan Woodbury, Patricia Stacy and Marguerite Whitten. **Director:** Jean Yarborough.

The timely story deals with a secret agent for a European government who is working from a base on a small island in the Caribbean Sea. The agent, played by Henry Victor, also is a voodoo doctor, who has mastered the secret of turning "dead men" into walking automatons.

Flying on a government mission, Purcell, Archer and Moreland are forced to land on the island—and stumble into a house of horror and a plot of international intrigue. The picture fairly bristles with suspense and action as they conduct a private investigation and finally give the agent his just deserts in a surprise climax.

Scattergood Pulls the Strings (*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Guy Kibbee, Bobs Watson, Susan Peters, James Corner, Emma Dunn, Dink Trout, Monte Blue, Carl Stockdale. **Director:** Christy Cabanne.

Presenting Guy Kibbee for the second time in the lovable human role of "Scattergood Baines," "Scattergood Pulls the Strings," ingeniously blends delightful romance, down-to-earth drama and hilarious comedy. He is called upon to arbitrate in the love affair of Susan Peters, daughter of the local chemist, and James Corner, a budding inventor, with the girl's father sternly opposed to the match. At the same time, a wandering boy, Bobs Watson, arrives in the community in search of his father—later revealed as an escaped prisoner accused of murder.

The manner in which the star solves the two problems comes about only after the audience have been treated to many absorbing incidents moving to a memorable and thrilling conclusion.

My Wife's Family (*Pathe*)

Phoenix Theatre. 2.30 p.m.

Cast: Charlie Clapham, Patricia Roe, Wylie Watson, Chili Bouchier and Peggy Bryan.. **Producer and Director:** Walter Mycroft.

This is an up-to-date version of the famous farce of the stage produced as a talkie during the early days of sound on film. It all concerns the visit of a mother-in-law to a happily married couple's country home, and her misadventures and misapprehensions. It is a broad farce with Charlie Clapham, of Clapham and Dwyer fame, doing his stuff in the inimitable stuttering manner. Suspense is strong when the plot touches upon the murder of a baby which later transpires to be a "baby grand piano." It is boisterous fun with plenty of wisecracking dialogue. Supporting cast includes Margaret Scudamore, Davina Craig, Joan Greenwood and Leslie Fuller.

Wednesday

A Very Young Lady (*20th-Fox*)

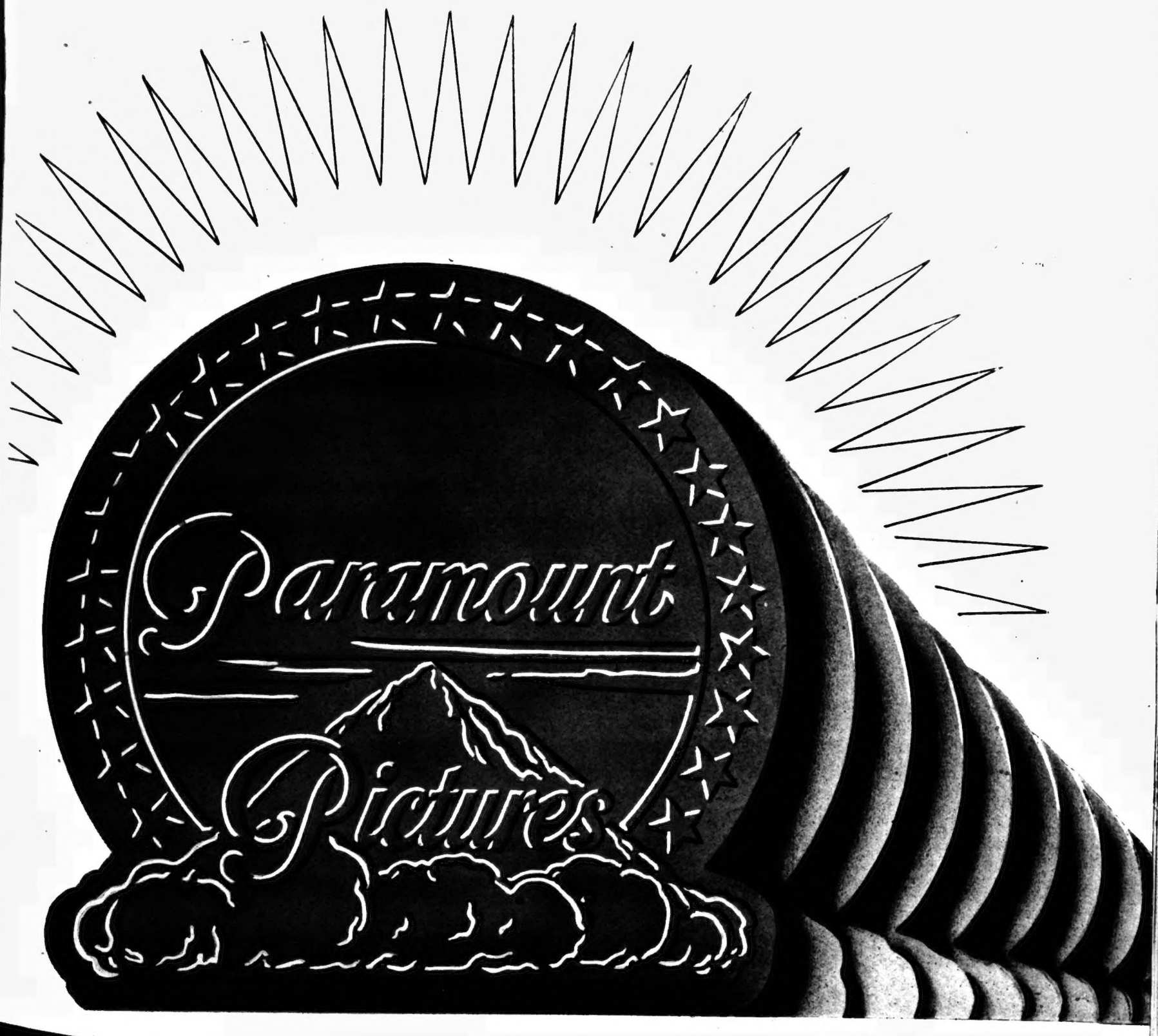
Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Jane Withers, Nancy Kelly, John Sutton, Janet Beecher, Richard Clayton, June Carlson. **Director:** Harold Schuster.

The picture definitely marks the end of Jane Withers' tomboy days and she blossoms out as a lovely new personality wearing her first "glamour" wardrobe with charm and grace. The transformation of Jane from tomboy to an attractive young lady takes place at an exclusive girls' boarding school supervised by understanding John Sutton and aided by a young teacher, Nancy Kelly.

Jane falls in love not once but twice. First she develops a "crush" on John Sutton and then falls in love with a cadet from the Carver Military Academy. Her romantic tendencies almost finish Jane's finishing school education, but the sympathetic advice of Nancy Kelly saves the situation. The more mature romance between John Sutton and Nancy Kelly gives this picture universal appeal.

Continued on page 28



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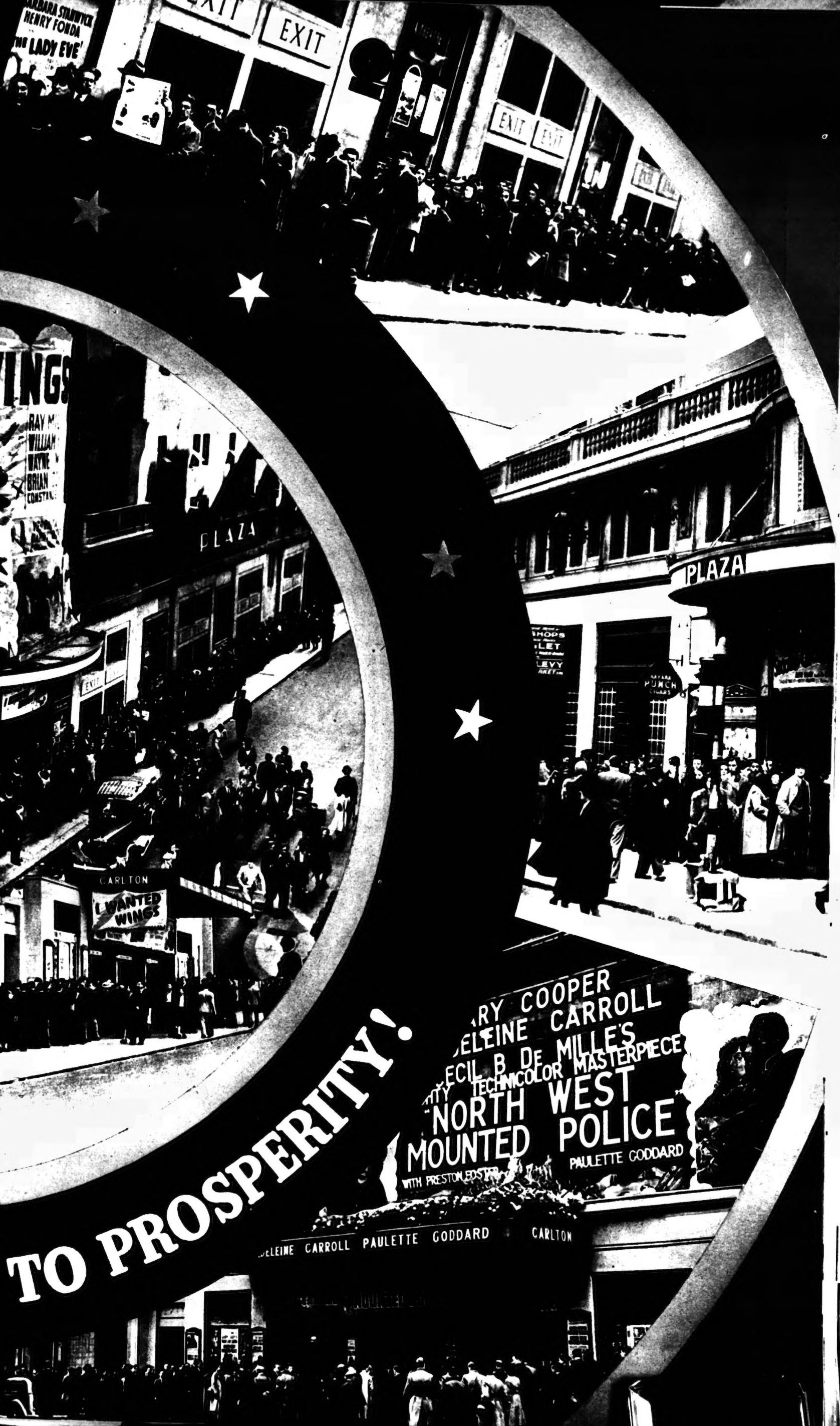
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PUNCH
TECHNICOLOR MASTERPIECE
NORTH WEST MOUNTED POLICE
PAULETTE GODDARD
CARLTON
TO PROSPERITY!

FIVE SUPERS FROM PARAMOUNT

A programme of attractive box-office offerings is being currently submitted by Paramount. Here are a selection of stills from some of the pictures (1) Charles Boyer and (2) Paulette Goddard in HOLD BACK THE DAWN. (3) Barbara Stanwyck, Joel McCrea and Brian Donlevy in THE GREAT MAN'S LADY. (4) Mary Martin and Don Ameche in KISS THE BOYS GOODBYE. (5) Claudette Colbert, Ray Milland and Brian Aherne in SKYLARK. (6) Bob Hope, Dorothy Lamour and Eddie Bracken in CAUGHT IN THE DRAFT

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"THE GREAT AMERICAN BROADCAST"

Mary Beth Hughes The Four Ink Spots Nicholas Brothers Wiere Brothers

Directed by ARCHIE MAYO. Associate Producer Kenneth Macgowan. Original screen play by Don Ettlinger and Edwin Blum. Robert Ellis and Helen Logan. Lyrics and Music by Mack Gordon and Harry Warren.

Release Date: SEPT. 8th

20th CENTURY FOX

WAR CABINET PROPOSAL SUPPORTED BY HANTS

Discussion of R.A.F. Demand for Reduced Admissions

THE Hants and I. of W. Branch, at a special meeting held on Friday, unanimously decided to support the resolution sent to the General Council giving full support to Councillor Mears's proposal for a Joint Council for the Industry. The meeting was presided over by Alderman C. W. A. Wright (Chairman), and there was a good attendance of members

Introducing the subject, the CHAIRMAN said Mr. Mears was not satisfied that the C.E.A., by individually approaching the various Ministries of the Government, was getting as much out of the deal as would be possible by a united approach of the whole industry.

The resolution passed by the S. and E. Lancs Branch was then read to the meeting, and Coun. MEARS (Vice-chairman of the branch) explained the scheme. He said a number of people in the Trade were concerned about the delay in dealing with questions of staffs—operators, usherettes, etc.

They were in a very precarious position about these matters, at least up to a couple of weeks ago, until the Ministry agreed to have no further calling-up of operators until the questionnaire which had been sent out had been answered.

The trade was also concerned with the general question of staffs to maintain their theatres during war time. It was well known that the kinemas were considered a very important part of the war effort. The old hackneyed phrase about the need for maintaining the public morale was perfectly true.

If the trade was expected to keep the kinemas open to help maintain the public morale, they must have the staffs to do it with. If their present operators were taken for the services it would be impossible to get them back, and they could not train new men quickly enough to take their places.

All these problems had been placed before the various Ministries, but this had been done separately by the various interests in the industry. They were, in fact, a disunited trade as far as that was concerned.

"If we want to get anywhere we must go forward with a united front," declared Counc. Mears. "If we don't put our house in order the Government might do it for us. They want the kinemas kept open, blitz or no blitz, and we must pull together and keep the running of our business in our own hands. We cannot do without films; the renter cannot do without the kinemas to show them; and the Government want the kinemas to keep going in order to help keep up the public morale."

Counc Mears, outlining his proposal, said it was in effect to set up a united trades council, a sort of war cabinet for the industry, so that Government contacts could be made for dealing with the war-time problems of the industry.

The council he proposed would consist of representatives of every side of the Industry, including labour. They wanted to do everything possible to assist the Government, and he thought they would be doing this by setting up this united body.

One of the first things the new council would have to do would be to get out a scheme showing what it was going to involve in personnel, commodities, etc., to run the industry during the war. He was certain they could do that. His proposal had been unanimously endorsed by the Portsmouth Branch, and the Devon and Cornwall Branch had sent up a resolution of their own, supporting it.

F. OKIN proposed and Mr. COLMAN seconded that the Branch support the resolution of the South and East Lancashire Branch.

There was only one criticism of the resolution, and this came from G. BRAVERY, who thought that the paragraph about representatives having to refer matters back to their associations would lead to delays.

Coun. MEARS said it meant that representatives on the Joint Council had been given no mandate to discuss a certain matter, and they should consult their associations. But Mr. Bravery's point was a good one, and he would support leaving out the paragraph if the meeting thought it necessary.

The resolution was unanimously passed as it stood.

R.A.F. and Cheap Admission

Reference was made by the CHAIRMAN to an article which purported to be an account of an interview between a senior R.A.F. officer and Mr. Turnbull (secretary of the Bournemouth sub-section of the branch); in this, it was stated that the officer presented an ultimatum to Mr. Turnbull, saying, in effect, that if the local kinemas did not admit R.A.F. men at half-price to all seats he would requisition their kinemas and give shows or obtain an order making the town a defence area.

"My reaction to that was," said the Chairman, "that I forgot all about Bournemouth and thought of the exhibitors all over the country who would be wondering what to do about the matter. In September, 1939, all exhibitors had instructions to offer certain concessions to troops in places where they were congregated in any numbers."

He thought it to be his duty to inform Mr. Fuller of the matter, and Mr. Fuller replied:—

"With reference to your telephone conversation concerning the officer who, as reported in the Press, is threatening to commandeer your kinemas if you do not let troops in at half-price, you need not be in the least dismayed by such threats, as he is acting beyond the scope of his authority. We have had this kind of thing to deal with before and it does not find any support at the War Office.

"If you will let me know the name of the officer who is treating you in this improper manner I will send a report through to the Air Ministry and that will be the last you will hear of it. In dealing with the officer you can tell him quite firmly that he has no business to use such threats, and that the whole matter is being reported to the C.E.A.

"Concerning our policy in regard to admissions, I enclose a copy of the instructions issued to every branch. Members are recommended to make a sufficient number of admissions at the lowest prices available to the troops so that there is no cause for complaint that the men cannot obtain amusement at a price within their ability to pay.

"This concession does not apply to civilians accompanying soldiers. Members are instructed to refuse any requests for half-price admissions. I shall be happy to take up any matters with the officer concerned if he cares to write to me."

The CHAIRMAN added that after all the efforts the Industry had made on behalf of all sorts of Services in furtherance of the national effort he thought it was a little bit brusque to make an approach like that reported to have been made in this case.

Mr. TURNBULL said that substantially the *Daily Mail* account of the interview was true in all the essential details. He admired the officer for his efforts to do something for his men, but he could not admire the way he went about it.

Mr. BRAVERY, who is the chairman of the Bournemouth sub-section, said when he saw the officer concerned the officer told him he did not use any threats. The officer stressed the difficulties of the men under him who were undergoing training and had only small pay allowances during their training period.

Willing to Help

Mr. BRAVERY: If these men are willing to do their bit for us for 5s. a week, it was up to the Industry to do something for them.

The CHAIRMAN said when they saw extremely lurid penny blood threats in the daily Press they must take notice of it. They were quite willing to help and co-operate as much as possible, but they objected strongly to the manner of approach. Even if the report was only near the truth the whole thing was extremely undesirable.

At this point the Mayor of Bournemouth (Ald. A. H. Little), who had been invited to attend the meeting, spoke and suggested that the whole matter could be dealt with in a conciliatory manner.

The question was left to the Bournemouth sub-section to settle and at a meeting following the branch meeting they decided to leave the request of the R.A.F. to the General Council in London to deal with.

A scene from FIGHTING MARSHAL, starring Richard Dix with Florence Rice, a Paramount offering reviewed in "Kine." of July 3

A scene from the Butcher-Empire production SHEEPDOG OF THE HILLS, featuring David Farrar which Germain Burger is directing with Oswald Mitchell as location producer

Scottish News

Presentation of Two Ambulances

EDINBURGH GIFT TO RED CROSS

"Trade Ever Ready to Help

The two ambulances purchased by the Edinburgh Trade from the New Year's week collections were handed over to the Edinburgh Branch of the Red Cross at the City Chambers last week, Lord Provost Sir Henry Steele and Sir David Wallace, chairman of the Edinburgh Branch, accepting them.

A. S. Albin, chairman of the Edinburgh Section of the C.E.A., was accompanied by J. S. Dunbar, assistant divisional superintendent in Scotland of the G.B. Corporation, and chairman of the Ambulance Committee; W. H. Albin, J. M'Guire, ex-provost Timmins, Lochgelly; and William Marchbank, interim secretary.

Mr. Albin, in handing over the gifts with the good wishes of the kinema people, said, in addition to the ambulances, which had cost £500 each, they had presented surgical appliances to the value of £725, and he handed to the Lord Provost a cheque for the balance of the £1,780 subscribed by their patrons and their staffs, amounting to £52, which they would like to be spent on parcels for British prisoners-of-war.

A Word for the Kinema

The Lord Provost expressed his sincere thanks for the splendid ambulances, which he hoped would never be required by a blitz. The Kinema Trade, he said, had always been ready and willing to help any good cause, and the citizens of Edinburgh and the Corporation had every reason to be grateful to them, not only for providing clean healthy entertainment, but for their valuable assistance in every charitable effort.

The ambulances bear the following inscription:—

PRESENTED BY THE PATRONS AND STAFFS OF EDINBURGH AND EAST OF SCOTLAND CINEMAS. BRITISH RED CROSS SOCIETY, EDINBURGH BRANCH.

Shots of the presentation ceremony were taken by cameramen of Pathe, Universal, Movietone and Gaumont-British, and the film will be shown in all the kinemas in the area.

T. ORMISTON'S SON WEDS

Motherwell Ceremony

MASONIC CELEBRATION DINNER

A wedding of interest to many in the kinema Trade was that last week of Harold S. Ormiston, son of the late Thomas Ormiston, Motherwell, to Miss Betty Wilson, only daughter of Capt. John Wilson, R.A.O.C., and Mrs. Wilson, of Anworth, Motherwell.

Lodge Anima Comes of Age

To mark the coming of age of Lodge Anima 1223, Glasgow, which was consecrated on September 3, 1920, the R.W.M., W. Bendon, and the office bearers have arranged a Celebration Dinner which will be held in the Grand Hotel on the evening of Friday, September 5, next. Tickets, price 7s. 6d., will be on sale shortly from members of the committee.

Invitations have been extended, and it is hoped that representatives of Anima, London, will be able to travel north, while Grand Lodge of Scotland and Provincial Grand Lodge of Glasgow will also be represented.

Paisley Publicity

Manager P. G. Travers, of La Scala, Paisley, one of the A. B. King circuit houses, put over one of his best publicity displays yet, on Friday, July 4—American Independence Day. He was the only kinema—in fact, the only place—in Paisley where the Stars and Stripes were flying.

Immediately after midnight the flag was run up on the flagstaff of La Scala. Inside and outside the house he had a most attractive scheme under the title of "Thank You, America." In front of the building was the Stars and Stripes, flanked on either side by Union Jacks with strings of bannerets of the British Dominions and an excellent photograph of President Roosevelt occupied a prominent position. At the entrance hall he had a show of thousands of blooms which were tastefully grouped round the entrance, and at the top of the main staircase was a huge mass of red, white and blue flowers. A beautiful floral archway led from the main entrance where a painting of the torch of Liberty surmounted Lincoln's famous quotation.

As an aid to business, his Independence Day decorations were a decided attraction. Crowds, having heard of the display, came in their thousands—as a matter of fact the assistance of the police had to be called to regulate the crowds. At each evening performance the audience were asked to join in the National Anthems of Britain and America. The floral displays were contributed by members of the local units, R.A.F., W.A.A.F., Australian and Canadian, Polish and Norwegian Forces, and the local Auxiliary Services.

SMETHWICK S.O.

Watch Committee Relents

Smethwick is again enjoying Sunday kinema performances. It will be recalled that prior to this year the six local kinemas have not opened on Sunday evenings during June, July and August. Recently an application was made to the Watch Committee for permission to continue Sunday performances during the summer months. At the June meeting of the Town Council that committee's recommendation not to accede to that application was referred back for further consideration. Subsequently, the KINE. is informed, the Joint Committee of the Watch Committee and the Magistrates discussed the position with the result that, pending confirmation by the Town Council, the Watch Committee agreed to Sunday performances being recommenced as and from the first Sunday in this month, and granted the necessary permits. Following that decision the magistrates renewed the music and singing licences for the ensuing 12 months.

Maynard Hall, 19, fire-watcher and poster artist at the Empire Kinema, was fined £2 at Preston on July 11, for not fulfilling his allotted turns of duty under the fire-watching scheme.

NEW CLOSING HOURS AT LIVERPOOL

10 p.m. Decision Dependent upon Air-raids

Liverpool kinemas are to remain open until 10 p.m. until October 31, the Licensing Justices reserving the right to withdraw the hour's extension on last autumn's closing time without further negotiation with the kinemas in the event of evening air raids.

This decision was announced by Ald. T. Dowd, presiding at a session of Liverpool Justices (Theatres Committee) on Friday, July 11, after an application for extension had been made by R. K. Milne on behalf of the North-Western branch of the C.E.A.

Mr. Milne said that the closing of kinemas at 9 p.m. after August 10, when double summer-time ended, would be an inconvenience to patrons, including workpeople working longer hours who were unable to get to the kinema until the second house.

In reply to Ald. Luke Hogan, he gave an assurance that in the event of early raids kinemas would voluntarily agree to modification of hours.

Supt. Butler said the Chief Constable was concerned about the congregation of large crowds in the centre of the city at times when a raid might be expected.

Mr. Milne replied that not more than 8 per cent. of the kinemas were in the centre of the city and people patronised theatres on the outskirts of the city.

A NATIONAL SAVINGS TRAILER

A National Savings Committee trailer is being sent to each of the kinemas of Great Britain either this week or next. C.E.A. headquarters has asked all its members to show the trailer at every performance during the week commencing July 14 or 21 as requested.

The running time of the trailer is two minutes ten seconds.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Conga Swing ... ... **(Columbia)—American.**	68 min. (U)	Penny Singleton, Arthur Lake, Larry Simms.	... Domestic comedy with a pleasure cruise background. Story slight, but embellishment versatile, atmosphere colourful, teamwork good and music, song and dance appropriate.	**Good two-feature programme bookin Good for youngsters.**
Ellery Queen's Penthouse Mystery. (Columbia)—American. ...	70 min. (A)	Ralph Bellamy, Margaret Lindsay, Charley Grapwin.	... Crime melodrama, with neat comedy episodes, additional murders and plentiful suspense, backed up by versatile support and effective feminine angles.	**Good popular entertainment; excelle programme picture for the mass Safe for juveniles.**
Flame of New Orleans, The (G.F.D.-Universal)—American.	79 min. (A)	Marlene Dietrich, Bruce Cabot, Roland Young.	... Gay period romantic comedy, lightly flavoured with sex. Story frivolous but intriguing, star's performance glamorous, support good and direction both artistic and resourceful.	**Capital light booking for all classe Nothing to harm youngsters.**
Great American Broadcast, The (20th Century-Fox)—American.	90 min. (U)	Alice Faye, ... Jack Oakie, John Payne.	Cavalcade musical comedy drama, recording the birth and growth of broadcasting. Romantic angle popular, detail authentic, numbers tuneful and teamwork and direction resourceful.	**Excellent popular booking, great for t family.**
I'll Wait For You ... ... (M-G-M)—American.	72 min. (U)	Robert Sterling, ... Marsha Hunt. Virginia Weidler.	Gangster regeneration comedy drama with a pastoral background. Story obvious, but characterisation good, atmosphere picturesque and sentiment popular. Feminine appeal strong.	**Acceptable two-feature programme pr position for most halls. Very good f the family.**
Lone Wolf Takes a Chance, The (Columbia)—American.	74 min. (A)	Warren William, ... June Storey, Eric Blore.	Comedy crime drama, the latest of the popular and consistent Lone Wolf series. Story extravagant but entertaining, teamwork good and staging ambitious.	**Good average booking. Nothing to har youngsters.**
***Sword of Honour ... ... (Sherwood)—British.**	75 min. (U)	Geoffrey Toone, Sally Gray, Dorothy Dickson.	... Spectacular British military romantic melodrama, telling of life at Sandhurst. Originally reviewed in KINE of March 30, 1939.	**Very good revival. Great for youngster**
The Devil Commands ... (Columbia)—American.	61 min. (A)	Boris Karloff, Richard Fiske, Amanda Duff.	... Spectacular thriller, concerning a widowed scientist's efforts to communicate with the dead. Story far-fetched, but staging effective and acting sincere, Star values obvious.	**Very good booking for the masses an industrialites.**
Two Gun Cupid ... ... (M-G-M)—American.	70 min. (U)	Wallace Beery, Lionel Barrymore, Laraine Day.	... Outdoor romantic comedy melodrama, describing the exploits of a Mexican Robin Hood. Action on the slow side, but teamwork good, atmosphere colourful and climax exciting. Star values obvious.	**Average outdoor booking for the masses and the family.**

* A British Picture.

REVIEWS FOR SHOWMEN

The Great American Broadcast

Twentieth Century-Fox. American (U). Directed by Archie Mayo. Featuring Alice Faye, Jack Oakie, and John Payne. 8,223 feet. Released September 8, 1941.

CAVALCADE musical comedy drama, a grand companion picture to the triumphant "Tin Pan Alley," recording through popular song and authentic spectacle the birth and phenomenal growth of broadcasting. Both the romantic angle and the stellar team are practically identical with those of its gilt-edged predecessor, but resourceful direction, rich background, and a complete album of new song hits prevent any danger of monotony. The passing pre-war parade alone provides entertainment of ingratiating and exciting memories.

All these factors are responsible for a magnificently showmanlike combination of the tested and the new. Excellent general booking, an infallible "second leg" of a great box-office double.

Story.—Chuck Hadley, a telephone mechanic, and Rix Martin, an aviator, pool their resources after the Great War and invest them in radio. With the help of Vicki Adams, Chuck's crooner girl friend, they put on their first broadcast. It is not too successful, but a bright idea on the part of Rix, who secures the rights to broadcast the Willard-Dempsey fight, subsequently proves the commercial possibilities of radio.

The ball is then at their feet, but the Hadley-Martin team is broken up when Rix marries Vicki. Chuck is given financial backing by Bruce Chadwick, a man-about-town, but Vicki and Rix prefer to fight alone. Rix fails to survive, and his failure causes him to leave Vicki. She accepts a singing contract from Bruce, but in the end Chuck sees that husband and wife are reunited. He also sees that Rix's contribution to the success of radio receives adequate recognition.

Acting.—Alice Faye acts with warmth and feeling and makes the most of the many tuneful song numbers as Vicki.

Jack Oakie is in top-notch form as Chuck; he cleverly punctuates commercial and romantic vicissitudes with welcome laughs, and John Payne registers as a somewhat boorish, but none-the-less human, Rix. Cesar Romero and Mary Beth Hughes are the best of the support.

Production.—The tale sticks to formula—and a very good formula, too—and the backgrounds to fact. The combination is cast-iron. The highlight is the broadcasting of the Willard-Dempsey fight and the blending of the authentic shots and the faked is brilliant showmanship.

But the skilful mixture of fact and fiction, irresistible as it is, is by no means all. Versatile vaudeville embellishment shares equally with resourceful direction and teamwork in the picture's unqualified success. Incidentally, the Four Ink Spots, the Wiere Brothers and the Nicholas Brothers are the dazzling vaudeville top-liners.

Finally, a word for the songs. Mack Gordon and Harry Warren have excelled themselves with six of the best. The picture's versatility and its virtuosity more than entitle it to be bracketed with "Tin Pan Alley." The close association is its confident and compelling recommendation.

Points of Appeal.—Colourful, popular story, interesting detail, showmanlike presentation, resourceful direction, very good teamwork, tuneful numbers, historic highlights, exciting big fight sequence, obvious feminine angle, good title and notable star values.

The Devil Commands

Columbia. American (A). Directed by Edward Dmytryk. Featuring Boris Karloff, Richard Fiske and Amanda Duff. 5,513 feet. Release not fixed.

SPECTACULAR thriller concerning a grief-stricken scientist's frenzied efforts to communicate with his deceased wife. The experiments, which, incidentally, lead to a heavy death-roll, take place in a private electrical power station and are accompanied by traditional Karloff weather; lightning, thunder and torrential rain are practically incessant.

The trappings are slightly more effective than the plot, but the two together, nevertheless, promote many tender, as well as exciting, situations. The balance of power, or rather the illusion, is in the safe and experienced hands of Boris Karloff. The support is equally good, if less prominent.

Very good macabre hokum, a proposition with big star values for the masses and the industrial element.

Story.—Julian Blair, a college professor, makes a machine which he hopes will bridge the gap between the living and the dead. His devoted wife Helen is killed in a car accident and, grief-stricken, he speeds up his experiment. His methods are, however, unorthodox and Richard Sayles, his assistant, refuses to work with him.

He then enlists the aid of Mrs. Walters, a phoney medium, but from now on one disaster follows another. Eventually Mrs. Walters is killed. At this juncture the authorities begin to take notice. As a last resort, Blair attempts to experiment with his daughter Ann, but Richard, her fiancé, arrives in the nick of time. Blair, needless to say, comes to a timely and merciful end.

Acting.—Boris Karloff acts with sincerity as the grief-stricken Blair, Anne Revere makes a formidable Mrs. Walters, and Amanda Duff and Richard Fiske make the most of the modest love interest. Ralph Penney and Dorothy Adams are the best of the support.

Production.—The opening sequences depicting the devotion of Blair to his wife and his reactions to her untimely death are tender, but in spite of introspective treatment human values are eventually eclipsed by a growing catalogue of manufactured thrills. Fortunately, the star is equal to all occasions. Serial-like as the concluding chapters are, he manages to rise above fantastic story circumstances. Whatever its mood, the film is good Karloff and that is good enough to promote excitement and win the approbation of the masses.

Points of Appeal.—Exciting and, at times, human story, effective technical presentation, popular romantic asides, suspenseful climax, good performance by Karloff, sound support, good title and star values.

The Lone Wolf takes a Chance

Columbia. American (A). Directed by Sidney Salkow. Featuring Warren William, June Storey and Eric Blore. 6,713 feet. Release not fixed.

COMEDY crime drama, the latest of the popular and consistent "Lone Wolf" series, telling how Michael Lanyard, a modern Robin Hood, clears himself of a capital charge and, at the same time, brings to book a vicious gang of counterfeiters. The police are chasing Lanyard while Lanyard is chasing the real crooks, and the eventful and colourful marathon, approached with a disarming sense of humour by the principal players and director, furnishes both the framework and facade of lively, exciting and laughter-making mass entertainment.

Title, star and series values amplify the film's versatile showmanship. Good average booking.

Story.—Michael Lanyard, known as the Lone Wolf, is accused by his arch-enemy Inspector Crane of killing a private detective. He manages to evade arrest, and a chance clue brings him and his butler, Jamison, in contact with Gloria Foster, an actress.

Gloria's fiancé, Johnny Baker, is the inventor of a burglar-proof bullion car recently adopted by the police, and it is soon obvious to Lanyard that the murderers are out to kidnap Johnny and use him to rob a bullion car of Government currency engraving plates. He then gets to grips with the crooks, but has all the way to go before bringing them to book and satisfying Crane that he is innocent of the murder.

Acting.—Warren William works hard and leaves nothing to chance as Michael Lanyard, and June Storey is a pretty Gloria, but even better performances come from Eric Blore as Lanyard's butler, Thurston Hall as the peppery Crane, and Walter Kingsford and Henry Wilcoxon as the chief crooks.

Production.—The story gets around all right—the key situations take place in a hotel, back-stage, on a train and in a spooky house—and it is the versatility of the backgrounds as much as that of the actual plot that enables the play to keep up a lively alternation of thrills and laughs. Resourceful teamwork and direction also help it to keep its tongue happily in its cheek. In short, it is both a romp and an adventure.

Points of Appeal.—Extravagant, but entertaining, story, resourceful direction, versatile teamwork, colourful staging, good sense of humour, exciting climax, good title, and obvious series and star values.

Conga Swing

Columbia. American (U). Directed by Frank R. Strayer. Featuring Penny Singleton, Arthur Lake, and Larry Simms. 6,169 feet. Release not fixed.

EXCITABLE, but colourful, domestic comedy, with a pleasure-cruise background and liberal lashings of rumba music and song, telling of the latest escapades of the Bumsteads. The actual story is less pretentious than the trimmings—crazy female impersonations, exuberant slapstick, engaging juvenile asides and exotic South American melodies and dances are crowded into the restless development—but the sheer versatility of the veneer alone constitutes good mass and family entertainment.

Resourceful teamwork, picturesque staging and star and series values—the picture is the latest of the "Blondies"—endorse its obvious popular appeal. Good two-feature programme booking.

Story.—Blondie and Dagwood Bumstead and their small son, Baby Dumpling, are invited on a South American pleasure cruise by J. C. Dithers, Dagwood's boss. At the last moment Dagwood is ordered ashore to complete a business deal, but he fails to make the gang-plank in time. He is mistaken for a substitute drummer in the ship's band and, fearing Dithers' wrath, keeps up the deception.

Later, he disguises as a woman, but Blondie recognises him. She thinks he is having an affair with Lovey Nelson, a singer, and hits back by encouraging Don Rodriguez, a wealthy South American. Still more complications pile up, but in the end Dithers' deal is luckily put over and domestic misunderstanding is swept away.

Acting.—Penny Singleton adds singing and dancing to her accomplishments as Blondie, and so does Arthur Lake as Dagwood. Larry Simms is natural as Baby Dumpling, and Ruth Terry and Tito Guizar, a couple of crooners, contribute further to cast versatility.

Production.—The story is more closely related to farce than domestic comedy, but the switch from the intimate to the exuberant is in its way a welcome change. It gives the established stars and the supporting players chances to air their versatility and, at the same time, invites colourful musical embellishment. More important still, it establishes carefree light entertainment of proven popular and family appeal. Put another way, it is a welcome holiday for Blondie and her many and persistent fans.

Points of Appeal.—Lively plot and by-plot, colourful technical presentation, versatile teamwork, pleasing juvenile and canine asides, good title and star and series values.

The Flame of New Orleans

General F.D.-Universal. American (A). Directed by Rene Clair. Featuring Marlene Dietrich, Bruce Cabot, and Roland Young. 7,143 feet. Release not fixed.

GAY period romantic comedy, lightly flavoured with sex, describing the caprices of a glamorous siren, a seductive Gallic beauty, who goes to New Orleans in search of big game, but, after having wealth and position well within her grasp, allows her heart to rule her head. The story propositions are not new, neither are they particularly boisterous, but in the artistic and resourceful hands of Rene Clair—ace director of "The Ghost Goes West" and many French classics—they weave into irresistible light diversion.

They also accentuate Marlene Dietrich's studied sophistication without subjecting her to the indignity of the rough house. Roland Young and Bruce Cabot further emphasise story point by contrast as rival suitors for the hand of the roguish central character.

Furthermore, elegant and picturesque scenery furnish a new and colourful wrapping for the many laughs. The agreeable and entertaining jest has unbounded feminine appeal. Capital light booking for all classes, a box-office certainty on title and star values alone.

Story.—Claire Ledeux, a European adventuress, comes to New Orleans in 1841 to try her luck. She poses as a countess and quickly causes Charles Giraud, a pompous, but wealthy bachelor to propose. Robert Latour, a tough but genial skipper, also catches her eye. While Claire is playing one suitor against the other she is recognised by a Russian as a woman of doubtful morals.

Charles is all ears, and to allay his suspicions Claire tells him it is a distant relative who is the questionable woman. To make doubly sure she poses as the "relative." Latour sees through her ruse and, taking advantage of his knowledge, causes her to jilt Charles at the altar.

Acting.—Marlene Dietrich turns on the glamour effectively in the dual rôle of Claire and the equally seductive "relative," but whatever the mood she is irresistibly feminine. In this instance, the wicked look is more elegant than fisticuffs. In her previous pictures she has literally fought her way—remember the terrific fight in "Destry Rides Again"?—to the front. Here she happily escapes from type.

Roland Young is amusing as the pompous, suspicious Charles, and Bruce Cabot acts with telling virility as Latour. Micha Auer has some brief but effective moments as the Russian.

Production.—The comedy is related in retrospect—in the opening shot a wedding dress is washed up on the Mississippi shore, and the story of the garment, told in one big flashback, is the tale of the film—but effective as this form of treatment is, it does not completely disguise the frivolity of the adventure. Neither does the acting, good as it is. Nor the colourful period staging.

It is collective security, a showmanlike and artistic combination of story, teamwork and presentation, brought about by shrewd and elegant direction, that performs the happy miracle. Put another way, the film is a picturesque and scintillating triumph of star, director and supporting cast over plot. A great and provocative title generously endorses its compelling box-office characteristics.

Points of Appeal.—Light, but intriguing story, artistic and clever direction, irresistible performance by Marlene Dietrich, eager support, colourful staging, tuneful incidental songs, strong feminine angle, provocative title, and big star values.

REVIEWS—continued on page 23

Columbia PRESENTS

GIRLS UNDER 21 HEADED FOR THE UNDERWORLD.. FROM THE BIG TOWN'S TEEMING STREETS...

THEY START BY STEALING A LIPSTICK... FINISH WITH A SLAYING!

"Reliable Programme . . . provocative title"

Kinematograph Weekly.

GIRLS UNDER 21

with **BRUCE CABOT**
ROCHELLE HUDSON
PAUL KELLY

Original screen play by Jay Dratler and Fanya Foss

Directed by MAX NOSSECK

A COLUMBIA PICTURE

AUGUST
11
the great
other year... Irene
in George Stevens' "P

predict will be one of

pictures of this or any

Dunne and Cary Grant

Penny Serenade"!

COLUMBIA PICTURES

'PENNY SERENADE'

A scene from PENNY SERENADE, the Columbia super, which is drawing crowds to the Regal, Marble Arch. Irene Dunne and Cary Grant are starred in this absorbingly human story of an irresponsible newspaper-man and his wife, which provides the dramatic material for a vivid and memorable film

COLUMBIA presents

It's his most exciting... suspense-crammed adventure!

THE LONE WOLF TAKES A CHANCE

with WARREN WILLIAM

JUNE STOREY • HENRY WILCOXON • ERIC BLORE

Based on a work by Louis Joseph Vance • Story and screenplay by Earl Felton, Sidney Salkow

DIRECTED BY SIDNEY SALKOW

a Columbia Picture

COLUMBIA PICTURES

THEY SING... THEY DANCE...
THEY MAKE MUSIC!

Columbia PRESENTS

"CONG...
S...

Based upon the...

PENNY

SINGL...

RUTH TERRY · TIL...

Screen...

Directed by...

A COLUMB...

"... sprightly direction ... good singing ... diverting incident"

Cinema.

COLUMBIA PICTURES

Columbia PRESENTS

boris

KARLOFF

...ENTERS SATAN'S SERVICE!

THE DEVIL COMMANDS

with

RICHARD FISKE

AMANDA DUFF

Screen play by Robert D Andrews, Milton Gunzberg

Directed by EDWARD DMYTRYK

A COLUMBIA PICTURE

COLUMBIA PICTURES

"Strong melodramatic fare."

Cinema.

Columbia PRESENTS

RALPH BELLAMY
as ELLERY QUEEN

MARGARET LINDSAY
as NIKKI PORTER

ELLERY QUEEN'S Penthouse Mystery

"Star values . . . very strong supporting cast, put this very high up in its class. Good popular entertainment."

Kinematograph Weekly.

with **Charley Grapewin**

Anna May Wong • James Burke • Eduardo Ciannelli

Directed by JAMES HOGAN • A COLUMBIA PICTURE

REVIEWS—continued from page 14

Two Gun Cupid

M-G-M. American (U). Directed by Richard Thorpe. Featuring Wallace Beery, Lionel Barrymore and Laraine Day. 6,311 feet. Release not fixed.

OUTDOOR romantic comedy-drama describing the ruthless but big-hearted exploits of a Mexican Robin Hood. The star does quite well in the leading rôle, and the majority of the supporting players, too, come up to scratch. Furthermore, both the interiors and exteriors are picturesque, but good as the interpretation and staging are, the play itself relies too heavily on talk—there is practically no spectacular action until the last reel—to make it other than ordinary programme fare. We can go farther, star values are easily its biggest booking angle.

Average outdoor booking for the masses and the family.

Story.—Gil Jones and his crippled uncle, Henry Jones, are joint owners of a ranch in Mexico. Cattle-rustling by Pancho Lopez, a genial bandit, causes them to seek the financial aid of Hardy, a miserly neighbour. Eventually Hardy gives them an order to pay up or quit. At this juncture Lucia Pell, Gil's former sweetheart, and Morgan, her financier husband, arrive on a visit. Morgan discovers that the land is valuable and bids with Hardy for possession.

Suddenly Pancho Lopez puts in an appearance. He discovers that Gil once saved his life. He also learns that Lucia and Morgan are not happily married and that both Morgan and Hardy are legal crooks. Out of gratitude to Gil, Pancho gets to work on Morgan and Hardy. In the end Hardy is paid off and Morgan is bumped off. The fade-out sees Gil and Lucia all set for romance.

Acting.—Wallace Beery looks and acts the part of Robin Hood Pancho Lopez, Laraine Day and Ronald Reagan do all that is asked of them as Lucia and Gil, Lionel Barrymore explodes intermittently from the inevitable wheel-chair as Uncle Henry, and Tom Conway and Henry Travers are true to type as Morgan and Hardy, but the lack of action, nevertheless, cramps a little the style of all.

Production.—The story works out quite well—the bandit proves that there is such a thing as an honest crook—and the atmosphere is both colourful and picturesque, but resourceful treatment does not compensate fully for the play's hefty verbiage. Until the last reel the bandit does his stuff with his tongue rather than his gun.

Still, an outdoor talking piece with Wallace Beery is, from a box-office viewpoint, every bit as good as a faster moving one without star values. It is with this knowledge that the picture is confidently recommended for family, industrial and juvenile approbation.

Points of Appeal.—Popular story, picturesque staging, good performance by Wallace Beery, attractive support, strong family angle, good title and box-office stars.

Ellery Queen's Penthouse Mystery

Columbia. American (A). Directed by James Hogan. Featuring Ralph Bellamy, Margaret Lindsay, and Charley Grapewin. 6,237 feet. Release not fixed.

CRIME melodrama, describing the adventures of a detective-story writer who solves the murder of a ventriloquist found dead in a New York penthouse while trying to sell a costly collection of jewels for the benefit of the Chinese Government. To the basic "whodunnit" interest are added neat comedy episodes, additional murders, and suspense.

Star values, to say nothing of a very strong supporting cast, put this very nigh up in its class. Good popular entertainment; excellent programme picture for the masses.

Story.—Gordon Cobb, professionally known as Ventro the ventriloquist, agrees to take a collection of fabulously valuable jewels to America from China. They are to be sold in New York to provide funds for China's cause. Having taken a penthouse in a New York hotel, Cobb disappears, and is later found murdered. Ellery Queen, detective-story writer, is brought into the case, while his father, an Inspector in the police force, handles it from the official end.

Suspects include a mysterious Count Brett; a gambler, Harry Walsh, who is also Cobb's business manager; Lois Ling, a Chinese-American girl; Ritter, a former magician, who has turned cardsharper; and Sanders, a reporter posing as a bell-hop. During the chase for the missing jewels, Ritter is murdered, but Ellery Queen, with the alternate help and hindrance of his secretary, Nikki Porter, finally solves the mystery and reveals that there are two murderers—Ritter, who murdered Cobb, and Sanders, who murdered Ritter.

Acting.—Ralph Bellamy makes the most of the good-natured, shrewd but sometimes baffled Ellery, and indulges in amusing romantic by-play with Margaret Lindsay, charming and pert as his secretary, Nikki. Charley Grapewin, Noel Madison, Eduardo Ciannelli, Anna May Wong, and Frank Albertson head a notably strong supporting cast.

Production.—Despite the sometimes confusing sequence of events, the interest never flags, thanks to the human portrayals of the stars and the deftly sustained flow of incidents. The playful by-play contrasts effectively with the grim background without detracting from its forcefulness. Title and star values are, of course, obvious.

Points of Appeal.—Ingenious plot, excellent star characterisations, plentiful comedy relief, versatile support, and effective feminine angle.

I'll Wait for You

M-G-M. American (U). Directed by Robert B. Sinclair. Featuring Robert Sterling, Marsha Hunt and Virginia Weidler. 6,827 feet. Release not fixed.

GANGSTER regeneration comedy-drama with a pastoral background, telling how a young racketeer found his real self while hiding from the police on a peaceful farm. The tale is known to nearly everyone by heart, but time-honoured as much of it is, it carries through its capable and versatile cast and resourceful direction a considerable measure of feminine and family appeal. It would have carried even more if its early pace had been maintained.

Acceptable two-feature programme proposition for the majority of halls.

Story.—Lucky Wilson, a tough girl-chasing gangster, is forced to get out of town. While on his way out he stops a bullet, and he later collapses under a tree on a farm. He is given hospitality by Mr. and Mrs. Miller, owners of the farm. The warm and wholesome atmosphere has its effect and before long Lucky is a reformed character. He is also in love with Pauline, the Millers' elder daughter, and she with him. Inevitably the police catch up with him and he is forced to tell Pauline the truth. He promises to go straight and she promises to wait for him.

Acting.—Robert Sterling is a little young for the rôle of Lucky, but he nevertheless puts over a convincing and agreeable performance. Marsha Hunt is an appealing Pauline, and Virginia Weidler scores a number of laughs as Pauline's spoil-sport young sister. Paul Kelly, Fay Holden, Henry Travers and Reed Hadley give convincing and versatile support.

Production.—A lively gangster opening supplies an effective prologue to the rural entertainment. The farm-life sequences and the idyllic romantic interludes are a little tame in contrast—there is too much sentimental filigree—but story fundamentals are too cast-iron for its obvious family and feminine appeal to be seriously restricted by over-elaborated incidentals. Tranquil as it frequently is, it has all the earmarks of a happy "programmer."

Points of Appeal.—Simple, but refreshing, story; good opening; tender, morally sound climax; picturesque atmosphere; convincing characterisation; strong feminine angle and good title.

REISSUE
Sword of Honour

Sherwood. British (U). Directed by Maurice Elvey. Featuring Geoffrey Toone, Sally Gray and Dorothy Dickson. 6,620 feet. Release not fixed.

SPECTACULAR British military romantic melodrama, telling of life at Sandhurst, England's premier Military Academy. Originally reviewed in the KINE. of March 30, 1939, the picture is too near its initial release to show any signs of age. Secure in its topicality, its late vintage accentuates rather than diminishes its showmanship. Re-editing further improves its box-office bouquet. Very good revival for popular halls.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

NEW YORK PARADE, No. 1. American (U). One reel. Release not fixed.—Travelogue, giving a full and interesting itinerary of New York. Photography outstanding. Very good featurette.

†*TANGLED TELEVISION. American (U). One reel. Release not fixed.*—Skit on television, presented in coloured cartoon form. Gags ingenious and draughtsmanship clever. Capital short of its type.

†*MR. ELEPHANT GOES TO TOWN. American (U). One reel. Release not fixed.*—Coloured cartoon describing the reactions of a baby elephant who imbibes too freely of an intoxicating cough cure. Gags original and draftsmanship and colour work good. Good specimen of its type.

†*WISE OWL. American (U). One reel. Release not fixed.*—Coloured cartoon in which an owl gets the worst of an engagement with bats. The treatment includes musical impersonation. General effect novel. Good cartoon offering.

PARAMOUNT

SPEAKING OF ANIMALS. American (U). One reel. Release not fixed.—Barnyard novelty introducing talking animals. It's all a fake, but nevertheless amusing. Trick camerawork ingenious. Good novelty fill-up.

RKO-RADIO

MARCH OF TIME. No. 2. Seventh year. G-men Combat Saboteurs. American (U). 1,916 feet. Released August 4, 1941.—Made with the full co-operation of the Federal Bureau of Investigation and depictive of a student's course of training together with the scientific methods of crime detection now in force to avert crime and bring to justice criminals. An unusual subject with interesting treatment.

WARNER

NO PARKING. American (U). 876 feet. Release not fixed.—Bright comedy of a car parking mix-up, telling of efforts to avoid a fine and its consequences. Very good filler for majority of halls.

ALIVE, ALIVE-O. British (U). 848 feet. Release not fixed.—Widgey Newman interest short dealing with the cockle, shrimp and shellfish trade. Scenery delightful, commentary good, and production smooth. Excellent featurette for all classes.

RACING ODDS. British (U). 1,716 feet. Release not fixed.—Widgey Newman racing short covering not only horse-racing scenes, but the training of these animals, together with shots of trainers and jockeys. Commentary is excellent and the whole produced with imagination. Good short for majority of halls, particularly racing fans

DOUBLE OR NOTHING. American (U). 1,646 feet. Release not fixed.—Bright comedy, in the course of which a screen double dreams he is mixing with Hollywood's leading stars—in each case he is seeing double of the real person. Production bright and resourceful. Very good subject for the majority of halls.

PORKY'S LAST STAND. American (U). 592 feet. Release not fixed.—Latest Porky cartoon in which we find Porky as a café proprietor. Amusing adventures follow on, making this short one of the best of the series. Very good short.

†*THE GOOD EGG. American (U). 696 feet. Release not fixed.*—Unusually good Technicolor cartoon, full of interest, amusement, and not a little pathos. Draughtsmanship excellent, colour extremely good. Outstanding cartoon for all types of halls.

† In colour.

NAMES IN THE NEWS

KINEMA RECRUITS FOR R.A.F.—LIVERPOOL CHANGES—FROM A.B.C. TO VARIETY—BURNLEY MAN MISSING

FORMERLY a familiar figure in Birmingham kinema circles and for the past decade manager of the Regal Kinema, Llanelly, **Louis Lingard** has returned to the Midlands as manager of the Danilo, Stourbridge. There he succeeds **F. Whitaker**, who has joined the R.A.F. Prior to going to South Wales, Mr. Lingard had charge at different periods of the Adelphi, Hay Mills; Ritz, Bordesley Green; the Metropole, Snow Hill; and the Coliseum, Saltley.

One of the "old stagers" and most popular members of the renting Trade in the Midlands, "**Reg**" **Davis** has just resigned from the Birmingham branch of Columbia Pictures to join the local staff of M-G-M under Norman King. First associated with the Trade under the late George Hopton, of Pathé, he subsequently served on the Birmingham staff of the old Famous Films, Ltd., and W. and F. Films, returning to Pathés as Midland manager in 1933. After occupying that position until July, 1938, he opened the Birmingham branch of Ace Films. For the past three years "Reg" has served Columbia under "Wilf" Smith.

Victor S. Piercey, who was recently appointed manager of the reopened Queen's, Palmer's Green, is not unknown to our readers, as he figured in the KINE. of May 22 on account of the successful 16-mm. Kodachrome colour film he made of the War Weapons Week activities at the Sabrina, Tewkesbury, Glos., at which he was then manager. Mr. Piercey's experience in the Trade goes back 23 years and began in the operating box. At various times he has been connected with the Classic, Sydenham; Curzon, Brighton; and the Pavilion and Electric, Dorking, which he managed in 1924, when he claimed to be the youngest manager in charge of two halls simultaneously.

Wyndham Lewis, who left the Swiss Cottage Odeon last Saturday to join the R.A.F., entered the business as an organist in 1934 in South Wales, being for a while associated there with Reginald Foort at the Cardiff Empire. He played at the Regals, Kingston-on-Thames and Marble Arch, and in July, 1937, was appointed organist-manager at the Théâtre de Luxe, Gloucester. Later he managed the Llandudno Odeon and came to London towards the end of 1939 to fill his present appointment. While at Swiss Cottage he has done much to assist local war charity appeals, and was recently closely connected with War Weapons Week in the borough. He has also been of great assistance to the A.T.C.

Liverpool Managerial Change

News comes from the North-Western Film Booking Agency, Liverpool, of a managerial change at the Kensington Kinema, which, by the way, was one of the city's first specially built picture theatres (vintage about 1910). Now in charge is **R. R. Burnett**, who succeeds **E. E. Burr**. Mr. Burr was manager of the Palais de Luxe for ten months before transferring to the Kensington two years ago. Having had four years' experience as a sound engineer for Gaumont-British, he was quite a useful man to deal with plant troubles. However, E. E. B. now becomes a busy B.E.E. in an important branch of aircraft production. Supervisor of the North-Western circuit is W. J. Ede.

Liverpool Forum's manager, **R. F. Scott** still has to move on crutches to enable him to get from place to place. R. F. sustained a fractured ankle whilst on duty during an air raid in early May, and although it is responding well to treatment it is a slow job.

Henry Charlton, in charge of the publicity and exploitation department, and also shorts salesman, of the 20th Century-Fox Manchester branch, has just joined the R.A.F. Volunteer Reserve at the age of 19. His business training was under the guidance of the branch manager, E. Grattan Milloy, and despite his youth he was responsible for several big publicity campaigns amongst them "Brigham Young," the première of "Kipps" at the Winter Gardens, Blackpool, and the elaborate tie-up with the Ritz Dance Hall for "Down Argentine Way" when that film was showing at the Odeon and Regal, Manchester. Twentieth Century-Fox headquarters showed confidence in his ability by entrusting him with the exploitation of the product in the Lancashire territory.

The branch presented him with a set of hair brushes. By the way, the new R.A.F. recruit is the son of C. Charlton, general manager of Anglo-Scottish Theatres, Ltd., in Manchester, and well remembered in the Trade as the late exploiteer of United Artists and Universal.

R. A. McIntyre, manager of the Savoy Kinema, Lincoln (A.B.C.) since last October, is returning to his native Scotland, having been appointed manager of the Regal, Stirling, another A.B.C. house. Before going to Lincoln he was at Mansfield, and had previously been associated with some of the largest A.B.C. houses in Nottingham, Northampton and Norwich He has spent twelve years in England.

Another change at the Savoy, Lincoln, concerns the organist, **Noel Briggs**, who is changing places with **Miss Frances Ross** at the Savoy Cinema, Leicester. Miss Ross was formerly at the Savoy, Lincoln (where she is now returning), being succeeded by Mr. Briggs, who came from Scunthorpe.

T. H. Hartley, of Llandudno, formerly of Burnley, has sustained bereavement by the death of his wife. A former Burnley headmaster, Mr. Hartley resigned his appointment to devote himself fully to kinema management and control at Padiham and Burnley. For many years he was manager of the Savoy. Mr. and Mrs. Hartley celebrated their golden wedding in 1939. The deceased lady's funeral took place on July 12.

Driver Thomas Dean, R.A., posted missing while serving in the Middle East, was on the staff of the Alhambra Kinema, Burnley, before joining up. He has served in France.

The many friends of **Percy Dyche**, of the Empire, Kidderminster, will welcome the news that he is steadily recovering from his recent operation. Before taking over the Kidderminster Empire three or four years ago he was associated with the Tyseley Picture House, Birmingham, and the Beacon Kinema, Smethwick. Mr. Dyche is at present a patient at Sunnyside Nursing Home, Kidderminster.

John Noble, manager of the New Westgate, has been commissioned as Engineer Sub.-Lieutenant, R.N.R. He is the son-in-law of F. M. Horsfall, Northern Area Supervisor for Gaumont British.

W. R. Ruscroft, well known in Northern Trade circles as a manager of many years' experience, has just been installed as manager of the Shipcote P.H., Gateshead. Previously he managed the Apollo, Byker, Newcastle, now put out of commission.

Leonard C. Heddon, manager of the Regal, Hackney, for ten years, is leaving after nine years with A.B.C. to join the Stoll Corporation to reopen the Hackney Empire music-hall. Mr. Heddon is a member of the Company of Showmen, and has won many circuit awards for his exploitation. He joined the business as a clerk at Drury Lane Theatre under Arthur Collins, and from there he went to the old Oxford music-hall, and held various managerial positions in the Variety before joining the kinema Industry with Lee and Mistlin in 1929. He was appointed manager of the Savoy, Teddington, on its opening by A.B.C. in 1937.

Gordon T. Finlay, who was previously general manager of the Kinema, Nottingham, for S. H. Franks, is now serving in the R.A.F. as a Corporal Instructor. Recently he has been appointed deputy manager of the R.A.F. kinema at a Home Counties station. Mr. Finlay has held managerial positions in Manchester, Bristol, Bolton and Stockport.

After nearly three years as manager of The Gloria, Chaddesden, Derby, **T. Sylvester Heys** is severing his connection with that theatre. He is returning to the variety side of the show business, in which he had considerable experience before entering the kinema. During the time he has been at The Gloria, he has succeeded in putting a brand new theatre on the local entertainment map, and as the compère of Sunday shows has made himself a large circle of friends.

CONCANEN FILMS LTD.

Producer: DERRICK DE MARNEY

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(English Version)

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JAY GARDNER LEWIS

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Now completed and ready for early showing —

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PROPAGANDA FILMS ON

Exploiting Propaganda on a National Basis

By a Professional Publicist

THE free presentation by Great Britain's exhibitors of five minutes of screen-time every day throughout the year, for putting over any type of message to the public, is a gift beyond the wildest dreams of a publicity man.

The Government publicity man, the Minister of Information, has had this gift made to him. The least he can do is to use it to the best advantage, but has he?

Having seen most of the propaganda films issued by the Ministry of Information, I think that their quality have improved tremendously during the past six months or so; they are better and better every week; each week they improve, but the trouble is that the M. of I. does not realise that it has something more to do than make good films.

THE Ministry lost a lot of good will during the first few months when they were "feeling their feet," and it will take more than good films for them to regain it.

In these early days they were not only turning out inferior films but their distribution was careless. The town audiences who had to sit through films intended entirely for country audiences, such as the films about Silage, do not easily forget the five minutes of boredom they had to endure. Can you blame them if they reach for their hats when "A Ministry of Information film" appears on the screen.

To get back these dissatisfied customers the Films Division of the Ministry has got to use publicity and showmanship, and to get the best results by these means they will have to use the tried and trusted methods practised by Hollywood, Denham and Elstree, where professionals who really know the technique have to put over their productions.

A TEAM of exploiteers should be employed who would make exhibitors realise that by giving the M. of I. "five-minutes" their rightful, important place on the programme and publicising them, they are playing a vital part in the war effort.

Publicity tie-ups with local shopkeepers—active co-operation with the various Ministries concerned with the current releases—special showings for special industries and organisations—incorporation of M. of I. publicity in the advertising and bill-posting put out by the theatres—any, or all of these methods should be used to stir up renewed interest.

FAILURE to interest regular film critics in Ministry productions is another fault that the Film Division should look into. The support given by the Press to "Britain Can Take It" ought to happen with every release. There must be a good "news angle" in every film issued by the Ministry. Are the film critics given this news, or have they grown as apathetic as the public about the Government's weekly screen messages?

BRITISH propaganda films are playing a big part in Britain's war effort, but they are not as effective as they should be through lack of publicity and showmanship; I therefore suggest that the Chief of the Film Division should call a meeting of all the film publicity men and ask them to prepare a scheme to put their propaganda films in their rightful place in war-time, "top of the bill." I feel sure that these publicists would all only be too pleased to help with their experienced advice.

STRAND FILMS' BUSIEST YEAR

Film Records of Britain's War Effort

THE Strand Film Company have just completed their sixth year of continuous production, and the past twelve months have been the busiest in their history. In two years 31 subjects have been completed and another 10 are in various stages of shooting and preparation.

"Since the outbreak of the war," states Donald Taylor, managing director of Strand, "we have made an increasingly large number of films for Britain's propaganda front. Incidentally, we have now passed our century with a record of 102 films produced since the company's inception.

Something Achieved

"During the past year we have made films covering practically every aspect of Britain's war time activities—evacuation ("These Children are Safe"), education ("To-morrow is Theirs"), industrial speed-up ("War Time Factory"), rat week ("We've Got to Get Rid of the Rats"), London in the "blitz" ("Neighbours Under Fire"), the war effort in Scotland and Northern Ireland ("Scotland Speaks" and "Ulster"), shipping ("A1 at Lloyds"), cultural life ("Britain's Youth," "New Britain," "Oxford" and "Architects of England"), reporting in war time ("War Front"), canteen services ("The Serving Army" and "Eating Out with Tommy Trinder"), home defence ("Home Guard") and civil defence ("Night Watch").

We have made films for the Ministry of Information, the British Council, the Ministry of Supply, and the films with a war time angle for the Salvation Army. "The Serving Army," showing the efforts of the Salvation Army in London's worst "blitzed" areas, was recently shown at Radio City Music Hall in New York, the first British short to be shown there.

New Work In Colour

"We are at present engaged in the shooting or preparation of films for official bodies on subjects including religion in the near East, naval and Army matters, and the scenic beauty of England. For industrial organisations we are making a colour film on synthetic dyes; "Factory Feeding" shows the great expansion of works canteens; "Bringing Up Baby" tells the most popular human story in existence; another film in an advanced stage of production deals with the romance of the development of imperial communications and their part in the war effort.

"In making this large production schedule possible the technical staff of Strand Films — directors, cameramen, editors, writers and production executive—deserve every credit for working under the difficult and hazardous conditions of war time."

ANGLO-POLISH PRODUCTION COLLABORATION

CONCANEN'S WORK FOR POLAND'S WAR EFFORT

FOR over a year Concanen Films of Denham Studios have been engaged on the production of subjects dealing with the Polish war effort—a collaboration which has resulted in a series of subjects which represent one of the most intriguing features of our war time film activities.

DERRICK de MARNEY

There has been the closest co-operation between the Polish Government and Concanen, whose producer Derrick de Marney and director Eugene Cekalski (who is the official film officer of the Polish Ministry of Information) have been afforded extensive facilities for the portrayal of any subject which depicts the work of the Polish people living in England.

A considerable number of informative and extremely interesting films have been made the success of which has proved to the Polish authorities the value of the film as a fourth arm of defence. Particularly is this the case in respect of the organisation's latest picture, "The White Eagle," produced under the title of "Nation in Exile." The treatment of the various subjects which go to the content of this absorbing document prove what can be achieved by close co-operation between government bodies and the film Industry.

It was at the request of the Polish Government that Concanen was induced to change the title to the name of the national emblem of the Poles, which was considered more adequately descriptive of the wide sweep of the subject. A showing of the film will be given under the patronage of General Sikorski before the end of the month.

Other films are being arranged for, apart from the regular service of Polish documentary magazines. Two themes which are already in active production depict in vivid and dramatic fashion with the heroes of the Polish merchant service and another unit is engaged upon a subject dealing with the famous "303 Squadron."

In all these productions the fullest facilities have been given not only by the Polish Government, but also by the British authorities, in particular the Air Ministry. Concanen directors take this opportunity of thanking all those British and Polish people whose efforts and encouragement have contributed to the making of these Polish films.

AND SHORT SERVICE

U.S. TRIBUTE TO M. of I. SHORTS

SPECIAL SEASON

STIRRING PROPAGANDA

AMERICA has paid a remarkable tribute to British documentary films dealing with the war, by presenting a special three-week season of some of them in New York.

The New York Museum of Modern Art Film Library has received fifteen recent documentaries from Britain and is showing them as part of its exhibition of "The Art of Britain at War." They are being shown in rotation, and the following account, which appeared in *Variety*, gives an idea of the reception they have received:—

> **". . . remarkable part about these subjects is that the high technical quality has been maintained—and though obvious propaganda films (documentary is the word applied because of the current stigma attached to propaganda) they are gripping and never dull.**

"Six pictures in this group give a grimly realistic summary of Britain going along with its normal duties while looking after neighbours who have lost their homes by bombing, caring for the nation's health in war time, the stoicism of those stationed at the Dover coastal defence line, the work of the R.A.F., and the strenuous task confronting the average housewife during the present conflict.

Peak of Efficiency

"Something of the Britishers' grit and calm under all circumstances pervades each subject. American producers of defence films may well profit from seeing the entire 15 subjects because, undoubtedly, they represent the M. of I. propaganda effort at its peak of efficiency.

"It is the sort of propaganda which is most effectual because so smartly executed, and as such hardly falls into the present-day accepted category of blatant pufferoo. In the event of greater war emergency, the British 'information' tactics may well be copied by the U.S., which is fast realising the growing need for such a service.

"'Neighbours Under Fire,' by Strand Films, gives a grim close-up of what occurs in a typical English district after it has been bombed by the Germans. Central figure in all activities is a helmeted minister. Final scene shows a crowded air-raid shelter with hundreds peacefully sleeping as the muffled thunder of air raiders barely seeps in from above. Narrator emphasises the 'one big family' idea."

"Stirring Propaganda"

The other films reviewed in the article: "Dover Front Line," "Health in War," "Air Communiqué," "They Also Serve" and Len Lye's "Musical Poster No. 1" all receive equally glowing praise. Incidentally, the heading of the article is "Stirring British War Documentaries Good Model for U.S. Pic Propaganda," which should delight the documentary producers.

MORE PROPAGANDA FILMS

Brighton Appeal

THE need for more films dealing with the war effort was stressed by Ald. Miss Margaret Hardy, M.B.E., J.P., an ex-Mayor of Brighton, at a meeting of the Brighton and Hove Information Committee this week.

"I would like," said Miss Hardy, "to urge the desirability and the necessity for very much more propaganda on the films than at present. The Ministry of Information have sent us better films, but we want more of them and of a different type. There is no instrument of propaganda that can compare with the films for value."

While admiring films that were designed to appeal to the intellect, Miss Hardy said that what was needed at the present time was more films that appealed to public sentiment, emotions and humanitarian feelings.

H. S. Banner (M. of I. Regional Officer) expressed himself in 100 per cent. agreement with Miss Hardy's view and outlined recent developments of the Ministry's film policy.

A. J. Sadler (vice-chairman of the Sussex C.E.A.) pointed out that the kinemas could not charge their patrons to see propaganda films, but he thought it might be possible to have special shows at one of the kinemas for the exhibition of these films.

Sir Cooper Rawson, M.P., and the Mayor of Brighton (Ald. J. Talbot Nanson), who presided, were among those who spoke enthusiastically of the short, "Our Merchant Seamen," recently shown at the Regent, Brighton. "Nipper," the star of the film, is 21-year-old Seaman William White, of Brighton. While waiting for a ship in Liverpool Seaman White was "spotted" by a member of the company which made the picture, and he was chosen to play the part of "Nipper," the lad who is torpedoed and makes up his mind while in hospital to take a course in gunnery and "get even with that man."

By the strangest of coincidences White's ship was torpedoed and he had to go to hospital. Later he took a course of gunnery instruction, and it was his gun that put a German U-boat out of action—just as it had taken place in the film!

Not All Beer and Skittles

VERITY TECHNICIANS ON DANGEROUS ASSIGNMENTS

DOCUMENTARY film making in war time is something in the nature of a front-line occupation; such, at any rate, has been the experience recently of men of the technical staff of Verity Films, who, in their task of presenting a picture of actuality, have had to share many of the dangers of the Civil Defence and Fighting services.

SYDNEY BOX

A War Office film about fire prevention necessitated staging an incendiary bomb incident in the studio. All was going according to plan, when suddenly the bomb exploded, injuring the cameraman and wrecking the camera.

Dan Birt, one of Verity's team of directors, is filming bomb-disposal work. One of his jobs, in securing authentic material, is to go down the bomb crater with the bomb-disposal until while they are still digging for a thousand-pound D.A.

With the Mine-layers

Now Henry Cass is to direct a film about a mine-layer, and will take a small unit for a lengthy trip among mine-strewn waters. Max Munden has figured as both author and director of a film dealing with a "blitz" on a marshalling yard. Shooting on this subject has been prolific in dangerous incidents—so much so that the unit involved got quite a reputation with the railwaymen of the locality concerned. Munden spent several days staging fires and explosions. Most of the units suffered burns and scorchings of various degrees of intensity.

The climax came when effects man Johnny Mills was called upon to reproduce a direct hit by a medium-sized bomb on a goods wagon. He prepared everything with the utmost care, cleared away everyone except the technicians who were actually working on the shot, and then let off a terrific double explosion. A fine picture was obtained, absolutely the real thing—and Johnny's head is still in bandages.

And More to Come

Thus, in the field of documentary, men are risking injury regularly in order to do their job with the maximum of effectiveness. Verity, under their enterprising managing director, Sydney Box, are now working on a large schedule of films, including shorts for seven Government departments—and wherever it is necessary to go to get the "real stuff" for these pictures the technicians of Verity will be found there, on the job.

A JAY LEWIS PRODUCTION

"Queen's Messengers" Shows Food Flying Squads

SOME of the difficulties and dangers which beset the documentary producer and his unit when they set out to film scenes on Britain's war front are typified in the making of "Queen's Messengers," the Jay Lewis production which is the Ministry of Information five-minute film showing throughout the country this week.

The film, directed personally by Jay Gardner Lewis and filmed by "Gerry" Gibbs, is a record of the Food Flying Squads which are always on the alert, ready to dash at a moment's notice to "blitzed" towns and cities and organise emergency feeding centres. The first difficulty was to find a moment when the messengers had a sufficiently quiet time to do the necessary shots for continuity and background at the Merton Park Studios. Shooting was repeatedly held up because the "subjects" had flown off during the night to some new point, such as Coventry, Plymouth or Nottingham. Then, when it came to filming the work of relief actually in progress there was always trouble through utility services having been temporarily held up, streets closed, and delayed action bombs. On one occasion, while filming was in progress at Coventry, a D.A. went off less than a hundred yards away and covered everyone with debris and dust. Fortunately no one was hurt.

"Gerry" Gibbs has added another war time assignment to his list, with the filming of "Queen's Messengers." He has already spent many hours in the air and had a long trip with a convoy, filming while submarines lurked nearby and depth-charges were dropped.

Jay Gardner Lewis has recently completed "Sea Cadets," and this subject is to be released shortly. His unit has further subjects in hand, one in an advanced stage of preparation, and these will be announced in the immediate future.

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RKO-Radio's 'Sunny' Trio of Trade Shows

ANNA NEAGLE'S NEWEST SENSATION

Kibbee and Errol in Comedy Hits

SPARKLING entertainment of sure fire box office calibre is promised by RKO-Radio in three subjects scheduled for Trade Show next week. Outstanding in the new batch is "Sunny," Anna Neagle's latest production which is described as one of the year's greatest features.

Significant of the current trend in public entertainment is the fact that each of the three RKO-Radio offerings is characterised by light-hearted comedy.

The Trade Show arrangements are announced as follows:—

Tuesday, July 22, 11 a.m., Private Theatre, **Scattergood Pulls the Strings**, with Guy Kibbee.

Wednesday, July 23, 11 a.m., Private Theatre, **Hurry, Charlie, Hurry,** with Leon Errol and Cecil Cunningham.

Thursday, July 24, 2.30 p.m., Cambridge Theatre, **Sunny,** with Anna Neagle and John Carroll.

Blending hilarious comedy, absorbing drama and fragrant romance, "Scattergood Pulls the Strings," tells of life in a small town where Guy Kibbee unselfishly intervenes to safeguard the happiness of the community.

He is called upon to deal with two problems. There is Susan Peters, the chemist's daughter, whose romance with James Corner, a budding inventor, is menaced by the uncompromising attitude of her father, while Bobs Watson, who has escaped from a state school, enlists Kibbee's aid in finding his father, an escaped prisoner, falsely accused of murder. This he accomplishes, but the boy and the prisoner are apprehended by the authorities. Kibbee's plan, however, solves their difficulty and simultaneously brings Miss Peters and Corner together, after several humorous and very human incidents.

Once again Kibbee gives a fine performance in the leading rôle, Scattergood Baines, with Bobs Watson, Susan Peters, James Corner, Emma Dunn, Dink Trout and Paul White, in powerful supporting rôles. Christy Cabanne directed.

Leon Errol in Fine Comedy

What happens when a henpecked husband tries to aid his pretty daughter to elope with a young salesman against the wishes of his social climbing wife, provides an abundance of laughter in "Hurry, Charlie, Hurry."

Leon Errol is a banker who prefers the cool banks of a fishing stream to the cold walls of his office. When his wife, Cecil Cunningham, determined to halt the romance of their daughter, leaves for a winter resort, Errol having no desire to accompany her, fakes a telegram from the Vice-President of the United States, calling him to Washington on official business—then promptly leaves for the country. On his return his home town greets him as a celebrity and welcomes him back from his supposedly secret mission.

That night three Indians, whom he had befriended on his fishing trips, move into the Errol mansion and his frantic efforts to explain their presence without divulging the details of his fishing trip, make for grand comedy. More trouble occurs when Errol's wife demands that her husband invites the Vice-President to one of her parties, the comedian himself and his potential son-in-law unaware of the other's schemes, disguise themselves as the vice-president with hilarious results, which are heightened by the arrival of the real Vice-President.

Leon Errol further reveals his talents as a comedian in "Hurry, Charlie, Hurry." He is accorded brilliant support from a host of favoured featured players, with especially noteworthy performances by Mildred Coles, Kenneth Howell and Cecil Cunningham. Charles Roberts directed.

"Sunny"

Presenting Anna Neagle in the title rôle and produced in the same colourful and imaginative manner as the Astaire-Rogers' "hits," "Sunny," which has been eulogistically greeted by the entire American Press, is based on the London musical comedy success by Otto Harbach and Oscar Hammerstein.

The gay locales, the outstanding performances of a hand-picked cast, the lovely melodies and scintillating display of the star presents a sparkling romantic and laughter-laden entertainment. Against the gala background of the famous Mardi Gras festival in New Orleans, Sunny (Anna Neagle), a lovely showgirl, and Larry (John Carroll), scion of a wealthy family, fall hopelessly in love.

To Larry's sister (Frieda Inescort), Sunny is merely a designing female, and her attempt to shatter their romance apparently succeeds with the unwitting help of the girl's fellow troupers. But, with the encouragement of his old aunt, who has taken an instinctive liking to the girl, the couple are reconciled. Interwoven into this delightfully romantic plot are many of the most outstanding song and dance features seen in a recent motion picture.

Ray Boulger, the great personality of "The Wizard of Oz" and "The Great Ziegfeld," makes a welcome return to the screen; John Carroll, the virile singing star of the American stage, plays Larry; Grace and Paul Hartman, whose dancing satires have elevated them to the top rung of the dancing ladder—are outstanding in these scenes. The musical scenes are logically interwoven with the story making for pace and added smoothness.

Anna Neagle, in easily the greatest rôle of her career, is called upon to do solo dances, whirlwind routines and duets. Edward Everett Horton, Helen Westley are other notable players in supporting rôles of the film, which was produced and directed by Herbert Wilcox.

FIRST LORD VISITS SHEERNESS RIO

During a recent week-end the Lou Morris theatre at Sheerness—the Rio—was the setting of a unique occasion—the visit of A. V. Alexander, First Lord of the Admiralty, who made a special visit to address the naval folk in the town.

The theatre was crowded, and the distinguished visitor was greeted outside the building with a fanfare from the Home Guard buglers, and afterwards inspected the guard of honour supplied by naval ratings and local companies of the Home Guard.

Before returning to Town the First Lord and a number of guests were entertained at the Rio café. The general arrangements for the proceedings were in the hands of Clifford Spain, general manager.

Wallace Beery and Lionel Barrymore in TWO-GUN CUPID (M-G-M) reviewed in this issue

Wallace Beery's Anniversary

CELEBRATED BY OPENING SHOTS OF M-G-M's "BARNACLE BILL"

THE celebration by Wallace Beery of his thirty-first year in motion pictures coincides with the start of a new film, "Barnacle Bill," the story of the California tuna-fishing fleets, an original story by Jack Jevne, in which Marjorie Main, Leo Carrillo, Virginia Weidler, Donald Meek and others have important rôles. Richard Thorpe is directing.

Incidentally, Wallace Beery has celebrated his anniversary by signing a new long-term contract with M-G-M. "Barnacle Bill" is the first of three productions lined up for Beery by M-G-M.

Two other films now in preparation include "The Steel Cavalry," story of mechanised cavalry, and "Jackass Mail," story of the early gold camps in California. Beery started his first picture work in 1910 in comedies, in which he played a Swedish servant girl. Since then he has been extra, motion-picture studio manager, cameraman, director, and star.

Tracy and Hepburn Co-starred

An important new production shortly to go before the cameras is "Woman of the Year," which will co-star Spencer Tracy and Katharine Hepburn.

The theme of "Woman of the Year" is a girl newspaper columnist married to a sports writer.

"Smilin' Through" Again

Preparations are in hand for Jeanette Macdonald's new picture which will be a re-make of the phenomenally successful "Smilin' Through." Frank Borzage will direct with Victor Saville as producer. Herbert Stothart will be the musical director, and among the players already signed is Ian Hunter.

Bob Taylor Wants Westerns

Robert Taylor is determined that his first Western picture, "Billy the Kid," just completed, shall be but one of a number. He left the studio for a vacation loaded down with scripts—all Westerns.

"They didn't believe me in the beginning that I would rather do Western yarns than anything else," said the star. "But I think they do now!"

Taylor's Western ambitions have long been known in Hollywood. Learning to ride on the family's Nebraska farm almost before he could walk, Taylor has long been one of the most enthusiastic horsemen in Hollywood. Preparing for the additional Western stories the star is confident Metro-Goldwyn-Mayer will purchase for him, he has acquired eight fine Western stock horses as a breeding nucleus for his cowboy riding string. Taylor's "Billy the Kid" was done in Technicolor under the direction of David Miller, with Brian Donlevy, Mary Howard, Gene Lockhart, Ian Hunter, Lon Chaney, Jun., and Grant Withers featured.

Garbo as Glamour Girl

Casting is proceeding in connection with Greta Garbo's new subject as yet untitled. The leading male rôle will be played by Melvyn Douglas. In both "As You Desire Me," a drama, and "Ninotchka," a comedy, the teaming of Garbo and Douglas was a happy combination.

The new film is also a comedy with Garbo playing a dual rôle—that of two sisters. It is a modern story in which she wears a wardrobe of high style Adrian-designed clothes. This is the first time she has worn glamour clothes in several years. Another innovation will be that Garbo goes blonde in the picture, in the early scenes of which she wears her famous shoulder-length bob, then becomes a glamorous lady with a new, very short, curly bob patterned after Botticelli's early portraits. Instead of brushed up and away from the forehead, the short curls form a regular monk's cap.

George Cukor will direct.

Shorts of Short Stories

So successful was "The Happiest Man on Earth," a short-film picturisation of the famous short story that M-G-M has decided to make a series of two-reelers based on world classics. A second experimental two-reeler, "The Tell-Tale Heart," based on the story by Edgar Allan Poe, is being placed in production.

M-G-M began the new experiment last December, adapting the screen play from a story by Albert Maltz, which won the O. Henry Memorial Award as the best American short story of its year. Paul Kelly played the leading rôle and David Miller directed. When the first picture was completed the response was so great that plans were immediately made for a second.

Big Twelve from Paramount

NEW TECHNICOLOR ROMANCE

With this group of long-run attractions ready for the screen, Paramount has launched a new schedule comprising 12 big productions.

First on the list is "Aloma of the South Seas," the Technicolor romance starring Dorothy Lamour and Jon Hall under the direction of Alfred Santell. Concurrently with the spectacular colour film which reunites the stars of "Hurricane," Eugene Forde gets under way with "Buy Me That Town," with a cast including Lloyd Nolan, Albert Dekker, Constance Moore and Sheldon Leonard.

"World Premiere," based on the pageantry that accompanies the launching of a Hollywood super film, enters production next week with John Barrymore in the guise of an egotistical producer. Ted Tetzlaff, the ace cameraman, will direct. Harry Sherman's most elaborate outdoor drama, "Parson of Panamint," goes on the floor two days later with a cast including Ellen Drew, Charlie Ruggles, Joseph Schildkraut and Phil Terry.

On the same day the William Pine-William Thomas aviation adventure story, "Forced Landing," will start with Richard Arlen, Eve Gabor, Nils Asther and J. Carrol Naish in the leading rôles.

"Nothing But the Truth"

Only two days' breathing space will elapse before two more comedies are added to those before the cameras. "Nothing But the Truth" will co-star the hit team of Bob Hope and Paulette Goddard, with Elliott Nugent as director. Concurrently, work will begin on the next Henry Aldrich comedy, "Henry for President," which will introduce the new youth team of Jimmy Lydon, Charley Smith and June Preisser.

Schertzinger and Crosby

Two films which are due to come off the floor one day later will make way for "Birth of the Blues," which Victor Schertzinger will put on to celluloid with Bing Crosby, Mary Martin and Carolyn Lee getting most of the close-ups, while on adjoining stages Stuart Heisler will transpose the shock-thriller "Among the Living" into screen form with Albert Dekker, at the head of a big cast doing most of the shocking.

At the mid-week following the green light will go up for the hilly-billy saga "Joan of Arkansas."

Preston Sturges's new comedy, "Sullivan's Travels," will also start with Joel McCrea tentatively set for the male lead, at the same time as Madeleine Carroll and Stirling Hayden put on the make-up for the long-awaited "Dildo Cay."

A Topical Subject

"War Town," a powerful story of drama and comedy, which accompanies the overnight metamorphosis of a sleepy village into a clanging cantonment city with 40,000 men and women of the war-industrial army, is to be filmed by Paramount with an all-star cast, states an announcement from B. G. de Sylva, studio executive producer. The production will be on a spectacular scale.

The story of "War Town" was written by Sidney Biddell, author of "Flight to Glory," a recent Columbia film.

Fred MacMurray, Dorothy Lamour and Brian Donlevy are being considered by the studio for the three principal rôles in "War Town."

Biddell, who has just completed a lengthy tour of a number of America's mushroom war-towns, is now at work at the Paramount studios on a preliminary script.

Cesar Romero and Mary Beth Hughes in RIDE ON VAQUERO, forthcoming 20th-Fox presentation

SUNDAY CONCERTS REPLACE FILMS

Ashton Experiment

During the next two months, concerts are to take the place of the kinema performances at the Theatre Royal, Ashton, on Sundays. The matter came before the magistrates at the Ashton-under-Lyne Borough Police Court on Monday last week, when application was made by Alfred Jepson, the manager, for music licences for July 13, 20 and 27 and August 3, 10, and 17, from 6 p.m. to 10 p.m., for musical performances.

Councillor T. M. Fish told the magistrates that there seemed to be a demand for music on Sunday evenings in preference to pictures. Only the previous night overtures were made by at least thirty people asking for a change.

The Mayor announced that the magistrates agreed to the application on condition that they paid the £2 10s. each Sunday as arranged.

Admission will be free in some cases, but where a charge is made the money will be given to the inmates by the institutions.

Stoke-on-Trent City Watch Committee last week refused an application by kinema owners in the city for Sunday opening.

SEVEN BRITISH SPECIALS FOR PATHE RELEASE

Impressive Production Plans of Associated British

A PROGRAMME of five more pictures is announced by A.B.P.C. for world-wide distribution by Pathe. With the recently completed "My Wife's Family" and the current production of "The Tower of Terror," the seven subjects represent the most ambitious line-up of British pictures ever handled by W. J. Gell's organisation

The product outlined will keep Welwyn active until the Spring of next year. Each picture has been allocated both a generous budget and reasonable schedule of shooting. There will be no cutting of either.

A Ben Travers Farce

On the completion of the current production, "The Tower of Terror," A.B.P.C. will resume their long line of comedy successes, with the production later in the summer of Ben Travers' popular farce, "Banana Ridge," with Robertson Hare and Alfred Drayton in the leading rôles. Lesley Storm, whose play, "Heart of the City," has been acquired for production on Broadway, is writing the script in collaboration with Ben Travers. Walter C. Mycroft will produce and direct. A first-rate roster of feature artistes for the supporting cast is being fixed.

Mystery on the Yorkshire Moors

Since the success of "Night Must Fall," producers, both here and in America, have sought for another such subject, for stories of this type lend themselves admirably to excellent film treatment. They constitute what might be termed the more intelligent of film mystery subjects—neither sensational to the point of becoming fantastic nor crude in idea or development and certainly lacking nothing in suspense. Associated British were fortunate to secure the screen rights of "The Night Has Eyes," written by Alan Kennington, a Brighton schoolmaster.

Here is a story with all the mystery, gripping suspense and similar production highlights of "Night Must Fall." Its setting is the desolate Yorkshire moors, where all exteriors will be shot. John Argyle will produce and Leslie Arliss will direct. It is hoped to secure the services of Emlyn Williams in the leading rôle.

London's Fire Fighters

The Auxiliary Fire Service in action is the idea behind "London is Burning," an autumn production, which will avail itself of the undeniable exploitation importance of the bravery and courage of London's fire fighters. The picture will show in the most gripping, suspenseful manner the work of the A.F.S., and the never-to-be-forgotten spectacle of the second Great Fire of London. There is romance in the story as well as plenty of action and suspense. The highlight, of course, will be the Nazis' tremendous attempt to reduce London to ashes. Rodney Ackland, who wrote the script of "Hatters' Castle," will write the scenario. Maurice Richardson is credited with the original work and ideas on which the theme will be based.

Thrills in the Air

The Ministry of Information and the Air Ministry are co-operating on an original story (as yet untitled) which will have the Air Training Corps as its background. There are more than 200,000 Air Training Cadets in this country and their training, together with some authentic thrilling action above the clouds will provide the live exhibitor with an epic action picture of box-office superiority. With the Air Ministry behind it, this unnamed and sixth subject on the schedule will ensure only absolutely authentic backgrounds and detail being incorporated in the story. Although the picture has a propagandic flavour, it is the aim of the producers to concentrate on the strong dramatic entertainment angles of the story, thereby ensuring entertainment as well as timeliness and topicality.

"Canteen Kitty"

Norman Lee is working on the scenario of "Canteen Kitty," an original story by Carlene Mair. The story shows the determination of the younger generation to play their part in making the lives of those who have to soldier as comfortable and bright as war time allows and to pursue their education despite all difficulties so as to fit themselves for the great work of reconstruction which lies ahead.

Settings in the story cover a girls' school, a canteen in a main railway terminus, a military training centre, and one of the colleges at Oxford.

Trade show arrangements are being completed for the up-to-date, streamlined version of that famous stage farce, "My Wife's Family," starring Charlie Clapham, of Clapham and Dwyer fame, and John Warwick, with Chili Bouchier, Patricia Roc, Peggy Ryan and Wylie Watson. When the picture, which was directed and produced by Walter C. Mycroft, was recently tried out at the Ritz, Harringay, many in the audience of 1,300 people declared it was the funniest film they had ever seen.

Almost Completed

It is anticipated that "The Tower of Terror," a super-thriller with Movita, Hollywood star, Wilfrid Lawson and Michael Rennie in the leading characterisations, will be completed towards the end of July.

It is a powerfully dramatic story of the activities of the British secret service in Germany, and the producers have the wholehearted support and co-operation of the Ministry of Information. Authentic exteriors have been shot at Flatholme Island, off the west coast of England, and the beautiful and rugged natural scenery heightens the dramatic force of the story, which lacks nothing in suspense and action. Wilfrid Lawson has the most impressive rôle of his career in the film, which is being produced by John Argyle and directed by Lawrence Huntington.

ZANE GREY WESTERNS FOR 20th-FOX

George Montgomery's Contract

In recognition of his splendid performance in "The Cowboy and the Blonde," George Montgomery will star in a series of Zane Grey outdoor adventures. "The Last of the Duanes" will be the first of these new specials, which James Tinling will direct. George Montgomery will follow in the footsteps of Tom Mix, for that famous star of silent days appeared in many of these stories. Lynne Roberts, Eva Arden, Francis Ford, George E. Stone, Joseph Sawyer and Trumen Bradley have also been cast.

Other Zane Grey stories at present planned for George Montgomery by Sol. M. Wurtzel, executive producer, include "Riders of the Purple Sage" and "Lone Star Ranger."

DOCUMENTARY NEWS LETTER

"Documentary News Letter . . . . has shown itself consistently well informed about the politics and economics of serious film-making . . . ."

Manchester Guardian, 8th July, 1941

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DOCUMENTARY NEWS LETTER

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£1,700 FOR TRADE DISTRESS FUNDS

An aggregate of £1,700 will be shared between the C.T.B.F., the N.A.T.K.E. Distress and the Lord Mayor of Manchester's Distress Fund as a result of Manchester exhibitors' decision to devote the proceeds of the first Sunday performances (March 16) to specified charities.

Ambitious Programme Set by Small

FIVE OUTSTANDING SUBJECTS

Korda's "Lydia"

EDWARD SMALL'S programme for the year is the most ambitious ever announced by an individual United Artists' producer. Of the important subjects scheduled, one of the most interesting is "The Corsican Brothers," based on the Alexandre Dumas novel, which will give Douglas Fairbanks, Jun., the swashbuckling, athletic, adventurous sort of rôle that his late father made famous.

The rôle is a dual one—that of Mario and Juan, twin brothers of Corsica of the 1850's who are emotionally and temperamentally so close in spirit that when they are separated each experiences the same thoughts and reactions as the other.

The picture will be Small's most lavish production on his new season schedule. The script is currently being written by Howard Estabrook and shooting is scheduled to start in mid-June.

"International Lady"

George Brent and Basil Rathbone have been signed by Edward Small as the leads in "International Lady," Small's first production on his new season's schedule.

Brent will portray the F.B.I. operative, and Basil Rathbone, the man from Scotland Yard. Both men, rivals for the affections of Ilona Massey, who plays the rôle of a spy for a ring of saboteurs of an aggressor nation, join forces to destroy the girl they love.

Tim Whelan will direct the film.

A Shirley Temple Feature

Shirley Temple has been signed to star in a production to be made by him in the early autumn. The story in which she is to appear has not yet been decided, but it is probable that "Lucky Sixpence," from the popular novel by Emilie Benson Knipe and Alden Arthur Kipe will be the choice.

More to Come

Other films on the schedule include "Twin Beds," "My Official Wife," "Murderers' Holiday," "Heliotrope," "Valentino" and "Two Years Before the Mast."

Korda to Spend £200,000

The latest Alexander Korda production, "Lydia," which was originally titled "Illusions," is being costed at over £200,000. The picture is proving a god-send to Hollywood extras, over £5,000 having been allocated for expenditure on "atmosphere people."

Merle Oberon is the star of "Lydia," with Joseph Cotton, Alan Marshall, George Reeves and Hans Jaray as her four leading men. A recent important addition to the cast is Edna May Oliver, who is coming out of her retirement to play the rôle of Merle's 85-year-old grandmother. Julien Duvivier is directing the picture, which will be released through United Artists.

"The Shanghai Gesture"

Arnold Pressburger's first picture for United Artists release, "The Shanghai Gesture," is now before the cameras at the Hal Roach studios.

The action of the story takes place in Shanghai in the home of a woman who is unusually powerful because of her knowledge of every scandal in China. Albert De Courville will act as associate producer on the picture.

Pressburger hopes to obtain Barbara Stanwyck, Hedy Lamarr or another top-flight star for the leading rôle, and Tay Garnett or Anatole Litvak to direct.

Wilfred Lawson and Movita in a scene from TOWER OF TERROR, shortly to be Trade shown by Pathe

FIVE STAGES FOR COLUMBIA'S PRODUCTION DRIVE

Six Units Now Working

AT the moment Columbia have six units working in six studios, including their own, while location companies are shooting at no fewer than four different spots. This is a new record in the company's history.

The B.P.Schulberg studios have been taken over for the Fred Astaire-Rita Hayworth musical, "You'll Never Get Rich." The Schulberg lot, incidentally, is a complete studio with five sound stages, every one of which is being used for the new picture, which is stated to be one of the most ambitious musical pictures ever made by any company.

Columbia has also taken over the RKO-Pathé lot in Culver City, where Gregory Ratoff is producing and directing "The Night Belongs to Us," based on Lady Eleanor Smith's stage play, "Ballerina." Stars of the picture are Loretta Young, Conrad Veidt and Dean Jagger.

Next door, at the Hal Roach studio, Lester Cowan is making his bow as Columbia producer on "Ladies in Retirement," in which Ida Lupino, Louis Hayward, Evelyn Keyes, Elsa Lanchester and Isobel Elsom have the top rôles. Charles Vidor is directing.

At the Chadwick studio, absorbed in its entirety, the company is shooting "Girls from Panama," a picture with songs and music though not a musical. Charles Barton, who is said to have done a masterly job of direction with another new Columbia production, "The Richest Man in Town," is directing.

Alexander Brothers studio has been taken over for the production of "Texas," the new William Holden, Glenn Ford, Claire Trevor picture, which is scheduled as one of the biggest outdoor pictures of the year.

At their own studios, Columbia have begun work on "Heaven Can Wait," starring Robert Montgomery, and also John M. Stahl's "Our Wife," in which Melvyn Douglas, Ruth Hussey and Ellen Drew head the strong cast. Also in production at the company's "home" lot are "Tillie the Toiler," under the direction of Sidney Salkrow; "Mystery Ship," with Lew Landers directing; "The Doctor's Husband," the Barbara Stanwyck-Henry Fonda production; and Wesley Ruggles' "You Belong to Me."

Sets are also in construction at Columbia for Charles R. Rogers' "Amateur Angel" and "Three Girls About Town."

C.O. FIGHTS S.O.

A conscientious objector who lives at Chippenham, told the Conscientious Objectors' Tribunal at Bristol that amongst his religious activities was to stand with a banner outside the picture houses on Sundays, as he believed that the desecration of the Lord's day was the root of crisis and a great danger to the country.

BIG INCREASE IN UNION'S GROSS PROFITS

Net Profit Nearly Doubled

OVERDRAFT DOWN BY £200,000

A JUMP in trading profits of nearly £90,000, a settlement of outstanding questions relating to Union Cinemas Subsidiary Properties, Ltd., and a £200,000 reduction in bank overdraft, are the outstanding features of the past year's operations of Union Cinemas Ltd.

Union Cinemas, Ltd., the group of kinemas acquired by the late John Maxwell on behalf of A.B.P.C., reports a trading profit of £284,114 for 1940, compared with £195,399 for 1939.

After interest, but before allowing for taxation, the net profit works out at £179,582, as against £91,108.

From the balance available, £95,000 compared with £29,000, is set aside for taxation, and £60,000 against £50,000, as reserve for depreciation and amortisation.

Including the balance brought forward from the previous year, there remains available £65,008 against £40,425, out of which the directors provide £25,000 for War Damage Insurance Premiums, leaving £40,008 to be carried forward.

In his annual statement to shareholders, the new chairman, R. G. Simpson, calls attention to an appreciable reduction in the bank overdraft. This is down from £1,413,812 to £1,270,883.

He also states that since the period covered by the accounts the company has settled its negotiations with Union Cinemas Subsidiary Properties, Ltd., referred to at the last meeting. As a result of this the next accounts will, in this regard, show a reduction in the amount due to subsidiary companies of approximately £135,000.

Referring to the big increase in the gross profit, Mr. Simpson states that the increase of nearly £90,000 is represented by :—

(1) Decrease in the loss incurred by a subsidiary company, and

(2) Increase in theatre earnings in certain areas which had been favoured by conditions appertaining to the war.

He adds that the improvement in results has also been helped by a restriction in expenditure on repairs and decorations, although a provision of £20,000 had been made for deferred repairs as against £10,000 for the previous year.

BLACK-OUT OFFENCE

"The window was blacked out, but it must have been pushed down by a member of the public during daylight," said William Smithson, manager of the Regent, Warrington, when fined 10s. at Warrington Borough Police Court for showing a light from the building during the hours of darkness.

SUBSTANTIAL RISES IN KINEMA SHARES

MAIN INTEREST IN A.B.P.C. ISSUES

MORE activity than for a very long time past is taking place in the kinema share market.

During the past week there were some substantial movements in favour of holders, including a 2s. 6d. jump in African Theatres, and a £7 rise in Gaumont 4½ per cent. debentures.

The rise in African Theatres ordinary brought the shares up to 34s., while Gaumont debentures jumped from £65½ to £72½.

But the main interest still remained in A.B.P.C. issues, where the 5s. ordinary rose further to 7s. 10½d., an improvement of 10½d. The 6 per cent preference were 3d. up at 16s., and the 5 per cent debentures £3½ higher at £95.

Elsewhere, Gaumont-British preference encountered some support and rose 1s. 1½d. to 9s. 1½d. British Lion gained 3d. at 4s. 3d., while Odeon ordinary were also 3d up, and the 6 per cent. preference appreciated from 11s. 3d. to 11s. 7½d. Odeon 5 per cent. debentures advanced 10s. to £72½.

Apart from a rise of 4½d. in the 2nd preference to 1s. 3d., the Union Group was not materially affected by the profit improvement recorded in the annual account.

On the dull side were Moss' Empires ordinary at 15s. ex-dividend, and the preference at 12s. 6d. The latter were down 1s. 3d. P.C.T. "A" preference declined 7½d. to 19s. 4½d., and the preferred ordinary of the same company lost 3d. at 11s. 9d.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord. ..	31/6	34/-	+ 2/6
Assoc. Brit. Pic. Corp. 5/-Ord.	7/-	7/10½	+ -/10½
" 6% Pref.	15/9	16/-	+ -/3
" 5% Debs.	£91½	£95	+ £3½
A.P.P.H. Ord. ..	5/-	5/-	—
Baird Tele. 20% Pref. Ord.	2/6	-/3	—
" Defd. Ord. 2/6 ..		-/3	—
Brit. & Dom. Films £1 ..		-/2	—
Brit. Lion. Pref. Ord. ..	4/-	4/3	+ -/3
Capital & Prov. News 5/- ..		-/6	—
Gaumont British Ord. 10/- ..	1/7½	1/7½	—
" "A" Ord.	-/7½	-/9	+ -/1½
" 5½% 1st Pref.	8/-	9/1½	+ 1/1½
" 4½% New Debs. ..	£65½	£72½	+ £7
General The. Pref.	2/3	2/3	—
" 6½% 1st Mort. Deb. ..	£65	£65	—
Mde. Tussaud New 1s. Def. ..	-/2½	-/2½	—
" £1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord. ..	16/3	15/-xd	— 1/3
" £1 Cum. Pref.	13/9	12/6	— 1-3
Odeon 5/- Ord.	5/-	5/3	+ -/3
Odeon 6% Pref.	11/3	11/7½	+ -4½
Odeon 5% Debs.	£72	£72½	+ 10/-
P.C.T. 7½% Ptg. Pf. Ord. ..	12/-	11/9	— -/3
" Cum. "A" Pref. £1 ..	20/-	19/4½	— -/7½
" Cum. "B" Pref. £1 ..	16/6	16/6	—
" Const. 7% Pref. ..	19/9	20/-	+ -/3
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/9	-/7½	— -/1½
Twentieth Cent. 6% Pref. ..	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
" 1st Pref.	2/6	2/6	—
" 2nd Pref.	-/10½	1/3	+ -/4½

£1 shares unless otherwise stated. * Nominal.

PRAISE FOR STAFF'S WORK IN BLITZ

Sheffield Company Meeting

Central Picture Houses (Sheffield), Ltd., is holding its annual meeting this week. The report to be presented by the directors refers to the destruction of the auditorium of the Central, The Moor, Sheffield, in the air raid in December, and states that the resumption of active business may take place only at the close of the war. Permission has been granted to make the building waterproof, so that further damage and danger to the public shall be avoided. That work was proceeding.

The Board records its appreciation of the devotion of the manager, Len. Sullivan, and his staff, as a result of which many patrons were safely evacuated from the Central during the raid.

The accounts represent about nine months trading, and on the Ordinary shares a dividend of 6 per cent., less tax at 10s. in the £, is recommended. Considerable liquid resources of the company, covering the large balance of undivided profit, enable the Board to hope that payment of dividends may be maintained.

EFFECT INSURANCE NOW

C.E.A. War Damage Advice

The C.E.A. General Secretary has written to members expressing the regret of the Association officers that the claim to place seating under Part II of the War Damage Act has been unsuccessful.

Exhibitors are urged to apply immediately to their insurance companies for the necessary proposal forms, the premiums for which are now due (a) for the period ending June 15 and (b) the current period.

ULSTER OPPOSES E.N.S.A. MUNITION CONCERTS

Permit Preference Affects Kine-Variety

MEMBERS of the White Cinema Club, the Northern Ireland kinema association, have reiterated their strong opposition to the extension of E.N.S.A. entertainments to munition workers. This was one of the important matters discussed at the July meeting, over which Billy Bradley presided. Tribute was paid to the work of George Lodge, who had devoted a good deal of attention to matters affecting Northern Ireland.

Cesar Romero and Virginia Gilmore in TALL, DARK AND HANDSOME, which 20th-Fox will show on Thursday.

A compliment was also paid to the hon. secretary for the manner in which he had stated the Trade case.

George Lodge Reports

In the course of his report, George Lodge stated that he had arranged for the presentation of the Trade case for the recognition of the Northern Ireland Benevolent Fund by the K.R.S., and had been assured that if full facts were submitted they would receive every consideration.

With regard to the War Office film campaign Mr. Lodge said that he had been received at the War Office by Major Alfred Davis, who had shown the greatest anxiety to see an agreement with the Trade in Northern Ireland.

At the same time he had urged not only a two-miles ban on shows from kinemas, but that the bar should be six months after Belfast. In regard to ENSA, Mr. M'Guigan, who had been with him in London, had conveyed the Trade views to this organisation.

Munition Workers' Shows

A. Buckley, dealing with the deputation to the Northern Ireland Minister of Labour on the question of shows for munition and other workers, said that their hon. secretary had stated their case in positively brilliant fashion, and had an answer to all the points which had been raised by the Minister and his colleagues. He feared, however, that little could be done, as the Northern Ireland authorities, especially in regard to permits for artists, threw the onus on to the British Home Office.

The hon. secretary stated that the deputation had strongly opposed the shows for munition workers and had also at meetings of the Northern Ireland ENSA stressed that the Trade had only after careful examination of all facts felt bound to oppose them. They were extremely vigilant, and he had also intimated to ENSA that film shows in certain areas could not be agreed to as there was ample entertainment already given by regular kinemas.

The meeting upheld the opposition, and upon the proposition of Mr. Buckley, seconded by Mr. Morrison, it was unanimously decided to maintain the opposition and also to send a letter pointing out that while ENSA could bring over artists galore, theatres and kine-variety houses had been banned from permits for over a year.

ENSA Shows and Bars

Other members raised the question of ENSA shows and said that the kinema ones were not only coming within the two miles limit but were showing films in advance of local kinemas while not merely civilians but the whole of the countryside were being admitted as friends of the units.

The hon. secretary stated that when he had been shown proposed lists of kinema shows he had pointed out that they were contrary to the agreements with the Trade and they had been cancelled, but in other places the claim had been made that they were two miles from the nearest kinema. It was agreed that the matter be taken up with Mr. Dean.

Continued from page 6

LONDON TRADE SHOW DIARY

Deadwood Dick (*Columbia*)
(Serial, Chapters 3, 4 and 5)

Own Theatre. 10.30 a.m.

Cast: Don Douglas, Lorna Gray, Harry Harvey, Marin Sais, Lane Chandler, Jack Ingram, Charles King, Ed. Cassidy, Robert Fiske, Lee Shumway. **Director**: James W. Horne.

Said to be a flaming, melodramatic chronicle of the old west, "Deadwood Dick," with Don Douglas in the title rôle, brings to the screen that colourful figure of pioneer days, and also such other historical characters as Wild Bill Hickok and Calamity Jane.

"Deadwood Dick," known to the community as Dick Stanley, editor of the Dakota Pioneer Press, is determined to free the people of Dakota from the persecution of a bandit gang, the head of whom is known as "The Skull." A young reporter, Jack Butler (Harry Harvey) learns the identity of "The Skull," but is ruthlessly slain before he can reveal it. Through the innocent intervention of his sister, Anne, another man is murdered, and "Deadwood Dick," strapping on his guns, sets out in pursuit of the killers; after a thrilling climax with a hand-to-hand fight on a dynamite-laden hand-car which is speeding down a steep grade, he finally brings him to justice; and wins the hand of Anne Butler (played by Lorna Gray).

Hurry, Charlie, Hurry
(*RKO-Radio*)

RKO-Radio Private Theatre. 11 a.m.

Cast: Leon Errol, Mildred Coles, Kenneth Howell, Cecil Cunningham, George Watts, Eddie Conrad. **Director**: Charles E. Roberts.

How the ambitions of a domineering, social-climbing wife involve her henpecked husband in trouble is the theme of "Hurry, Charlie, Hurry," Leon Errol's latest and best feature production. Portraying a small town banker, Errol makes the biggest mistake of his life when he steals away on a fishing trip and explains it away by declaring that he was visiting the Vice-President on official but secret business.

Hilarious complications develop when the wife demands Errol's alleged host be invited to one of her parties. What happens when the comedian and two friends are forced to impersonate the famous personality, and then the real Vice-President arrives, makes for deliciously funny comedy.

Emergency Landing (*Pathe*)

Phoenix Theatre. 2.30 p.m.

Cast: Forrest Tucker, Carol Hughes, Evelyn Brent, Emmett Vogan. **Director**: William Beaudine.

Jerry Barton interrupts a golf game of Betty Lambert, and her father, an important plane manufacturer, to demonstrate a model of his robot controlled warplane. The manufacturer is astounded, and authorises a test on one of his training planes. Jerry then sets the model down in a puddle of water dousing Betty, who voices her displeasure in no uncertain terms. The next day, before watching army officers, after first connecting the robot control, Jerry parachutes from the testing plane, only to watch it fall in flames. With the taunts of the debutante ringing in his ears, the flyer returns with his partner, Doc, to the latter's desert weather bureau outpost to perfect the invention.

Later, while en route to Hollywood, Betty runs out of petrol on the desert and appropriates some belonging to the government. She is caught in the act by Jerry who decides to keep her in custody pending the arrival, in a week's time, of the U.S. Marshal. It becomes the "Taming of the Shrew" all over again, as the rugged test pilot makes the society darling earn her keep by doing housework . . . till she likes it.

C. J. Spain's Daughter Wedded

The wedding took place recently at Oatlands, near Walton, of Miss Hester W. Spain, youngest daughter of Clifford J. Spain, general manager of the Lou Morris circuit, and L/Bdr. Richard W. Birkhead, 79th L.A.A., R.A., of Walton. An interesting fact is that the parents of both the contracting parties were married in Oatlands Church 25 years ago.

About 120 guests attended the reception at the Playhouse.

"BIRTH OF A BABY"

Shows to Specialised Audiences

Recently the Essex C.C. Licensing Committee, which had viewed the film "Birth of a Baby," refused to sanction its exhibition. Since then, at the request of Health Education Films, Ltd., the committee, in conjunction with the Health and Housing Committee, has again viewed the film and decided to adhere to its refusal to sanction its exhibition to the public.

The committee, however, did not object to its exhibition privately to suitable audience that is, to medical students, nurses, clinic and other staffs of a local authority interested in or connected with work of this nature.

Clift's New Post

CHIEF OF MIDLAND C.T.B.F.

The committee of the Birmingham and Midlands Trade Benevolent Fund at its last meeting was faced with the task of electing a successor to the late Bernard Cresswell, Chairman of the Fund since its inception. Hon. secretary B. T. Davis informs the KINE. that Capt. S W Clift, the well-known Midland exhibitor and head of the Clifton Circuit, was elected to fill the vacancy.

"A" CERTIFICATE

"MARRIED BUT SINGLE" DECISION

Essex C.C. Licensing Committee reports that in collaboration with neighbouring licensing authorities it has viewed the film "Married But Single" (the Columbia film, the showing of which was stopped by the L.C.C. until it had been viewed) and sanctioned its exhibition as a category "A" film.

Company Notes and News

NEW PRIVATE COMPANIES

Star Pictures (Clayton-le-Moors), Ltd.—Registered July 3. Capital, £1,000 in 1,000 shares of £1 each. Objects: To carry on the business of kinema, theatre and entertainment proprietors, etc. Directors: John L. Yates, Belmont, Whalley Road, Accrington, kinema proprietor; Wm. Holme, 202, Union Road, Oswaldtwistle, pork butcher. Qualification: £1. Secretary: J. L. Yates. Reg. office: Star Cinema, Whalley Road, Clayton-le-Moors, Lancs.

Picture House (Whitchurch), Ltd.—Registered July 4. Capital, £3,000 in 3,000 shares of £1 each. Objects: To acquire the business of kinema proprietors carried on by David Smith and Partners at the Picture House, Whitchurch, Hampshire, and to carry on the business of kinema proprietors and exhibitors, theatrical producers, film directors and producers, etc. Permanent directors: David Smith and Constance England, both of "Town Mill House," Whitchurch, Hants; Henry C. Stevens, 297, High Road, Willesden Green, N.W.10. Qualification: £100. Remuneration: As fixed by the company. Reg. office: Picture House, London Street, Whitchurch, Hants.

MORTGAGES AND CHARGES

Savoy (Cobham), Ltd., Savoy Cinema, Cobham, Surrey.—Two equitable charges on (a) Studio Cinema, Bletchley Road, Bletchley, Bucks, and (b) Studio Cinema, Shenley Road, Boreham Wood, Elstree, Herts, both dated May 8, 1941, to secure all moneys due or to become due from the company to Royal Bank of Scotland, not exceeding £30,000 and £27,000, respectively.

COUPONS FOR PRODUCTION COSTUMES

Official Procedure

PRODUCERS' ASSOCIATION TO OKAY ALL REQUISITIONS

The general lines of the procedure to be followed in respect of the rationing and control of costumes used in production have been agreed between representatives of the Board of Trade and the British Producers' Association which has been appointed to deal with the coupon regulations as they affect studios.

The draft has been placed in the hands of the Board of Trade, who while intimating their general acceptance, have expressed their desire for further discussion upon one or two points.

It is pointed out that the agreement does not dispose of the necessity for coupons, but that it enables producers to obtain the coupons they consider necessary for the dressing of their productions.

All requests for coupons must be made through the Producers' Association on a special form of requisition. If the demand appears reasonable and the applicants are a reputable firm the request will be recommended and forwarded to the Board of Trade.

Production firms requisitioning coupons have to give two undertakings:—

(1) To return all those not used together with unpriced invoices from their suppliers showing how those used have been disposed of;

(2) Not to sell or part with the material until the Board of Trade says they can.

This is to safeguard against the buying and selling of second-hand clothing or materials.

It is understood that the Board of Trade will act upon the recommendation of the Producers' Association, which will be based upon the minimum requirements of the production and estimated with strict regard to rigid economy.

M-G-M BRITISH TO RESUME PRODUCTION

Goetz to Produce

It is officially stated in New York that Metro-Goldwyn-Mayer proposes to resume British production at the earliest possible moment.

William Goetz, who is to resume his direction of M-G-M's British production, and Clarence Brown, ace director, are negotiating for passports but, according to the KINE. New York correspondent, these are not yet cleared.

Plans are necessarily still indefinite, KINE. understands, but it is believed that the first subject to be filmed will be "Cargo of Innocence," from a script by R. C. Sherriff. One of the high spots of the story is understood to be an incident based on the sinking of the *Athenia*.

Robert Donat, who is under contract to M-G-M, will be the star.

"Pen" Tennyson

CLEVER DIRECTOR KILLED IN AIR CRASH

Sub-Lieut. Frederic Penrose Tennyson, R.N.V.R., was killed on active service last week in a flying accident.

The loss of "Pen" Tennyson, one of the ablest young film directors in Britain, comes as a shock to all who knew him, and special sympathy will be accorded his wife, Nova Pilbeam, the star of "Tudor Rose," "Little Friend," "Young and Innocent," etc.

Mr. Tennnyson, who was 28, was the son of C. B. L. Tennyson, C.M.G., well known to the industry some years ago as deputy director of the Federation of British Industries, and great-grandson of the first Lord Tennyson, Poet Laureate. Educated at Balliol, he entered the film industry in a very humble capacity at the Gaumont Studios, Shepherd's Bush, and it was under Michael Balcon that his abilities led to advancement.

He became assistant to several leading directors, and worked on "A Yank at Oxford." His first directorial assignment was "There Ain't No Justice" at Ealing, followed by "Proud Valley," starring Paul Robeson, and "Convoy." In 1939 he married, and on being called up joined the Navy. After a spell at sea he was put in charge of Admiralty film production.

BRITAIN'S CARTOON ARTIST

Anson Dyer in the West

In a quaint 17th Century building in the heart of the Cotswolds, a British film cartoon unit—Analysis Films—is working at pressure.

Anson Dyer was the very first artist to concentrate on cartoon films (then an almost unknown quantity) in conjunction with the Ministry of Information in the early part of the last war. Anson Dyer is with his team working on films of national effort in specialised trick photography combined with cartoon work.

A company, known as Analysis Films, Ltd., has been formed to deal with this type of film by Anson Dyer and his colleague W. M. Larkins. Sydney Griffiths is the technical expert, and a staff of highly specialised artists is engaged on these films.

"Aircraft Identification" forms the subject of the present work in hand, but the method employed opens up a field for endless subjects, which can be treated in a similar manner.

America has recently purchased negatives of this type of work from Analysis Films to use as an example of how films of this nature should be made. This is surely an unusual compliment to a British film studio.

Elsie and Doris Waters as they appear in a scene from the latest Butcher production GERT AND DAISY'S WEEK-END

EALING FILM COMPLETED

WILL HAY FOR THE "BIG BLOCKADE"

Studio work on Will Hay's "The Black Sheep of Whitehall," co-directed by Basil Dearden and Will Hay himself, has been completed at Ealing.

Final sequences were in a station booking hall, with the comedian divesting himself of a guard's disguise in the cramped space of a telephone kiosk and attempting to put in a call at the same time.

Will Hay had no break between "The Black Sheep of Whitehall" and "The Big Blockade." He went straight into Balcon's new economic warfare film, which Charles Frend is directing, with Cavalcanti as associate producer.

"The Big Blockade" gives the comedian the first straight rôle he has ever played on the screen. He appears as the skipper of a tramp steamer. The sequence is a dramatic one, but with humorous dialogue. The scene shows Will carrying on a long discussion with Bernard Miles while firing an anti-aircraft gun at raiding German 'planes—eventually scoring a direct hit and bringing one down.

Excellent progress is being made with "The Big Blockade," and scenes with David Bowes-Lyon, Leslie Banks, Robert Morley, John Stuart and James Knight have been shot during last week.

"ELSIE AND DORIS"

Kathleen Butler and H. F. Maltby collaborated on the story and script of "Gert and Daisy's Week-end" (Butcher). Assisting MacLean Rogers on the directorial side are Rex Taylor and Kathleen Butler, whilst the cameraman is Stephen Dade. W. G. Hemsley is art director, and the cast, in addition to the co-stars Elsie and Doris Waters, includes Wally Patch and Rosamonde Greenwood, John Slater, Elizabeth Hunt, Max Butler and Iris Vandeleur.

FINAL SCENES OF RKO-RADIO SUBJECT

Museum and Yacht Scenes in Final Shots

Final scenes for the RKO-Radio subject produced by W. Sistrom, "The Saint Meets the Tiger," were completed last week at Denham by Director Paul Steyn.

Hugh Sinclair, again as the "Saint," has given an excellent performance, with Jean Gillie as his co-star. Clifford Evens was the leader of the crooks and Gordon McLeod enacted his previous rôle of the "Saint's" friendly enemy—Inspector Teal of Scotland Yard.

The action of the story has been set in a Cornish seaside town, where the crooks have been smuggling contraband. One of the final scenes showed the "Saint" discovering the hidden passage to a large cave used by the crooks to transfer their stolen bullion from the land to a ship anchored in the bay.

One setting—the interior of the local museum—provided not only comedy and drama for the story, but also a headache for the property department. Hundreds of old ornaments, Roman coins, a sedan chair, a ship's figure-head, old-fashioned pistols and dozens of other objects were among the props required for the scene, in which the death of the curator at the hands of the Tiger affords the Saint the much-needed clue.

Chatting with the property master, I learned something of the difficulties of obtaining these miscellaneous articles in war time. Many normal sources of supply have been blitzed, other firms have moved out of town to more safe areas, but fortunately the department knew its stuff, otherwise there might have been a production hold-up.

William Sistrom produced this RKO-Radio British feature.

Final scenes presented Hugh Sinclair aboard a large yacht anchored off the Cornish coast, where the Saint prevents the gold horde from leaving the country. Jean Gillie, the leading lady, Gordon McLeod, Clifford Evans and other important members of the cast took part in these actionful proceedings.

In assessing the "rushes" William Sistrom, the producer, confidently predicts that "The Saint Meets the Tiger" will prove to be among the most dynamic of the "Saint" stories yet produced.

A still from the G. H. W. production HARD STEEL which Norman Walker is directing at Denham, with Jimmy Sloan producing. The picture shows Wilfrid Lawson, Betty Stockfeld, Friese Green, cameraman, and Norman Walker

JULY SNOWFALL AT DENHAM

Blizzard on "Hatter's Castle" Set

If it is permissible to say so without offending the defence regulations, weather conditions on the "Hatter's Castle" set at Denham this week were not in keeping with conditions outside the studio. The massive "Levensford" scene which covers the whole of stages 6 and 7 was inches deep in snow. This caused visitors entering the studios to gasp, for (if this will not convey information to the enemy) not much snow has fallen near London during the last few days.

Within a few days a regular blizzard will rage for the scene in which Brodie strides through the town on his way to set fire to his little shop. Mutz Greenbaum has shot several good scenes of the thriving town of "Levensford." A couple of hundred extras were called during the week for these street scenes and Greenbaum had three cameras turning on the bustling scene, with old fashioned horse carts driving through the cobbled thoroughfares. Over the set hung a crane from which altitude shots were being taken of the principals in the scene—Robert Newton and Henry Oscar.

Some of the rushes of the Tay Bridge disaster sequences were seen by Lance Comfort, the director, and I. Goldsmith, producer, this week. The tragic train wreck of the 80's certainly comes up to expectations on the screen, and when viewed in its correct sequence in the film will undoubtedly carry thrilling suspense value.

Deborah Kerr and Emlyn Williams are passengers in this train, but in the story Deborah leaves it before the bridge is crossed, thus saving her life. Emlyn Williams, playing Dennis, goes on alone and perishes in the wreck.

FILMING THE R.A.F. BOMBER COMMAND

"Target for Tonight," feature-length story of the Bomber Command, was completed this week and is ready for early screening. The subject, which is to be handled by Associated British Film Distributors, was produced by Ian Dalrymple and directed by Harry Watt.

Full co-operation of the Bomber Command was secured for the picture, and members of the actual staff and bomber crews appear in the film.

"The Anzacs"

THE FIRST SCRIPT TREATMENT

Natural delays in furnishing their new offices caused George King and John Stafford to work at the former's country house with their writers for the past week or more, but they are now back at Berkeley Square with the first script treatment of "The Anzacs" ready for breaking down.

This great story of the toughest fighting men the world has ever known and some of the most formidable battles in history is said to be supercharged with dramatic intensity.

Authentic realism is the background against which this tremendous saga sweeps along to the dimensions of an epic film.

LUCAN AND McSHANE AT ELSTREE

British National's New Comedy Subject

"Old Mother Riley's Circus" started its second week on Monday with Thomas Bentley directing this new British National comedy at the Rock Studios. Arthur Lucan and Kitty McShane, more popular than ever since their recent broadcasts, are starred with a strong supporting cast that includes John Turnbull, Iris Vandeleur, John Longden, Edgar Driver, Lawrence Hanray, G. Mulcaster, Ben Williams, Noel Dainton, Charles Rolph, Arthur Denton, Bill Holland, Roy Emerton, Freddie Watts, O. B. Clarence, Sid Crossley, Hector Abbas and Arthur Hambling.

At Teddington shooting and recording has been completed on "Seventh Survivor," which Leslie Hiscott has been directing with his wife acting as producer. And Michael Powell is due to start almost immediately on a super subject called "One of our Aircraft Failed to Return."

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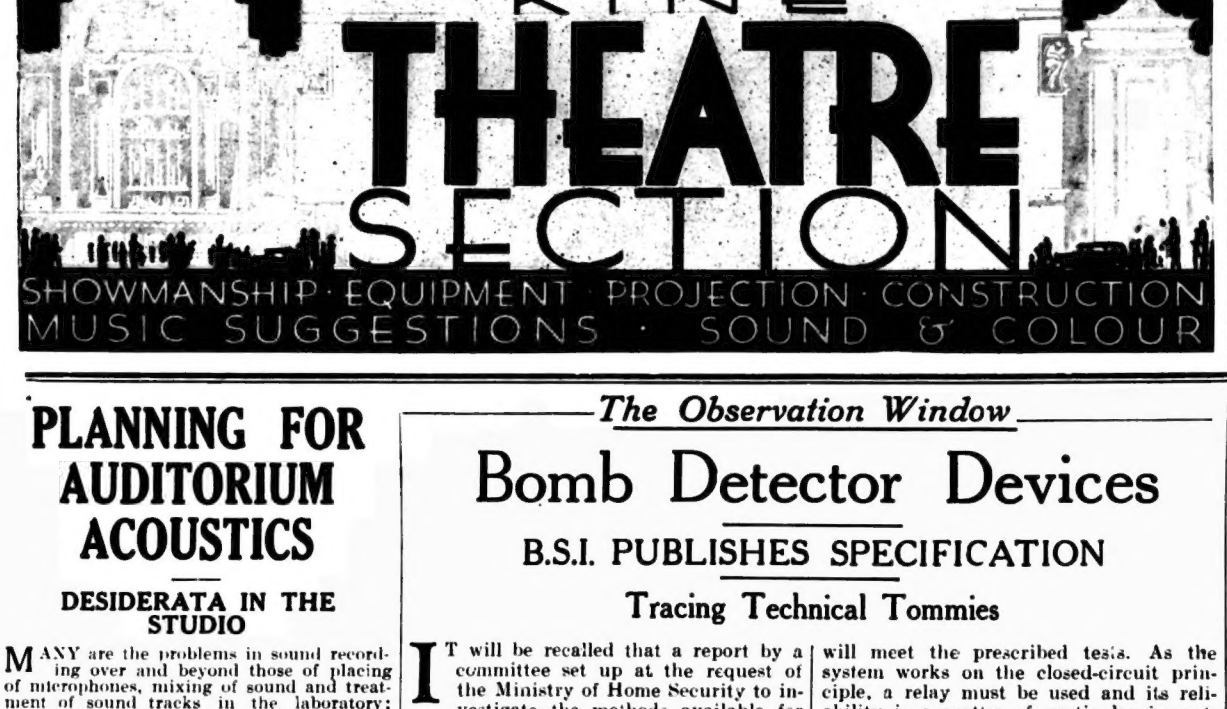

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THE TRADE'S ENCYCLOPAEDIA

PLANNING FOR AUDITORIUM ACOUSTICS

DESIDERATA IN THE STUDIO

MANY are the problems in sound recording over and beyond those of placing of microphones, mixing of sound and treatment of sound tracks in the laboratory; among them the acoustic conditions of the scoring stage or monitor room are continually receiving consideration with a view to securing a sound track which shall enable reproduction in the theatre to reach the standard of the original recording.

Quite recently C. C. Potwin and P. J. Maxfield, in an S.M.P.E. paper, set out the architectural requirements for the ideal scoring stage, among them being non-parallel walls, floor and ceiling surfaces, which should be angled or convexly curved in order to diffuse sound. Further distribution or acoustic material absorbent at the "live" end and reflecting at the "dead" end should be effected.

Stage Requirements

In a more recent contribution by D. P. Loye, of E.R.P.I., printed in the June *S.M.P.E. Journal*, some further desirable characteristics are outlined, together with diagrams of actual recording, reverberation time being plotted against frequencies.

The average theatre in which the sound will be reproduced is always to be had in mind when aiming at results, and the general conditions of recording are felt to be that an ideal scoring stage should be just the right size to accommodate the number of musicians to be recorded.

Thus the desired dimensions of a stage for 40 musicians should be at the maximum 100 by 60 by 30 ft.; for 25 musicians 60 by 36 by 23 ft. maximum.

Such stages should have optimum reverberation time-frequency characteristics.; they should be so insulated as to exclude all noises and should conform to other optimum requirements regarding shape, etc.

Helping the Mixer

The ideal scoring monitor room in which the mixer hears the music as it is recorded should be of the size of an average theatre with optimum reverberation characteristics. The mixer should have keys with which to increase the high and low frequency response characteristics of the average theatre, in order to make it possible for him to listen critically and readily detect recording faults.

In the ideal dubbing room in which the sound is finally re-recorded for the finished picture, he should be able to hear the sound exactly as it will be reproduced in the average theatre. Therefore an average-size theatre is looked upon as the ideal for good work. Where a studio theatre is available it should be used for such purposes.

The Ideal Size

A suggested size for such a theatre review room is 54 ft. long, 32 ft. wide and 20 ft. high. If it must be smaller, certain precautions should be taken to avoid resonance effects by splaying the walls and ceiling and selecting and distributing the acoustic materials employed. A seating capacity of 462 in the studio theatre is recommended generally, but opinions vary from 225 to 800.

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The Observation Window

Bomb Detector Devices

B.S.I. PUBLISHES SPECIFICATION

Tracing Technical Tommies

IT will be recalled that a report by a committee set up at the request of the Ministry of Home Security to investigate the methods available for the detection of incendiary bombs was recently published by the Institution of Electrical Engineers. In this report it was stated that the information given therein would be supplemented from time to time by the issue of British Standard Specifications.

A SPECIFICATION for detectors of the heat-sensitive type was issued by the British Standards Institution as BS/ARP53 a few months ago, and this has now been followed up by the issue of a specification BS/ARP 55 for "Detectors of Incendiary Bombs by Electrical Circuits Ruptured by Impact." This applies to detector systems in which a bell or other alarm is caused to operate by the impact of a falling bomb causing the rupture of a special "detector conductor" forming part of a closed electrical circuit. Systems of this sort are stated to be primarily intended for installation in buildings such as dwelling houses and small industrial or commercial premises, and if the specification is complied with the bomb will be detected immediately on arrival and before a fire has been started.

THE special "detector conductor" is passed backwards and forwards over the area to be protected, and full directions for the spacing and arrangements of the conductor are given. The mechanical properties of the conductor are specified in detail, as it is essential that the wire breaks and does not merely stretch when hit by a bomb. From this point of view plain soft copper wire is definitely unsuitable, but hard-drawn copper wire of gauge 28-32 S.W.G. will meet the prescribed tests. As the system works on the closed-circuit principle, a relay must be used and its reliability is a matter of particular importance. Details of suitable relays are given at some length, together with appropriate circuit diagrams.

FROM Bert Gordon Smith, manager of the Empire, Alfreton, Derbyshire, comes a note showing how a little inquiry among lads in training may sometimes relieve a labour difficulty. He lost his chief operator recently but was fortunate to discover that in his district, serving in the R.A.O.C., was Corporal May, formerly manager of the Warwick Kinema, Sale. The corporal, who has since, by the way, obtained his specialist's commission in the corps, stepped into the breach in the old spirit of "the show must go on."

•

MANAGER SMITH (whose son, by the way, is a Flight Lieutenant, wounded in the first Kiel raid and since has served in Libya and Greece, and has again been wounded over Germany) has been fortunate enough to find other lads from the projection room among the troops who are anxious to do a turn for old times sake. One of his helpers has been Sergeant Shinn, late of the Plaza, Rugby.

TWOPENCES do tot up. E. E. Blake, managing director of Kodak, Ltd., in his endeavour to stimulate the return of film tins in good condition, doubled his offer of a penny a tin to be handed to the C.T.B.F. For the four weeks ended June 28 the Fund has received a cheque for £134 1s., representing 16,086 tins returned to Kodak by laboratories and others in one month.

J. BENSON.

THIS WEEK'S PROJECTION ROOM

This week's projection room is that of the Bensham Picture House, Gateshead-on-Tyne, and was photographed by its chief operator, R. Raeburn. It is a very creditable picture except that a low camera-point having been chosen, a certain amount of distortion has been caused. Ross projectors and RCA sound are installed

POOL CARBONS

ORGAN SOLOISTS ON NON-SYNC RECORDS

MAINTAINING INTERLUDE POPULARITY

MANY kinemas that have suffered from blitz damage have been partially reconstructed and "business as usual" is again the order of the day. Where severe damage has occurred to organs the question of expensive repair has, at any rate for a period, been shelved, the organist dismissed and non-sync. records substituted.

Poor Record Quality

In some cases even undamaged kinemas having closed up their organs, owing to economic reasons, have fallen back on the non-sync. recording. It is in regard particularly to these theatres that personal visits have revealed serious imperfections in the non-sync. record presentations, both before the first film run and at odd times during the film programme intervals. Records, out of date, badly scratched and even of original doubtful quality, chiefly of the dance orchestra type, in aimless sequence are used in many kinemas. There is frequently no supervision of tonal strength, and nothing is more irritating to an audience as they gradually assemble in the theatre than to hear worn records being blasted at full strength from the loudspeakers and emphasising by over-amplification the faults of the record.

Upholding Organ Interest

May I suggest that a very great opportunity in publicity and showmanship, looking forward to after the war as well as at present is being lost by these methods.

It is fair to assume that the popularity of the organ will compel its restoration to the great majority of theatres after the war, especially where competition is keenest. Here, then, is the chance to keep alive and retain the organ atmosphere, even in the absence of the instrument itself; use should be made of first-class modern organ recordings of which quite an appreciable number are now available.

Personally, if I had a kinema of my own without organ I should still run a musical interlude, especially in the evening, properly compèred and introduced, consisting of ten minutes' contrasted organ, vocal and orchestral recordings. My programme at the commencement would be mainly organ numbers in which modern jazz would take its proper place, but be contrasted with musical comedy, suites, romances and entr'actes, not forgetting records made by piano and organ, vocalist and organ, instrumentalists and organ. Numbers always chosen for brightness and general interest yet basically musical. My general rule would be presentation on the soft tonal side, vocal records put over so as to resemble the human voice—not a glorified foghorn—piano solos *a la* Billy Mayerl sounding as he recorded them and not an instrument hit with mallets as one recording which I heard a few weeks ago.

MARRYING TWO ORGANS

Successful Twickenham Experiment

When W. J. Hemsley phoned me from the Luxor, Twickenham, a few days ago that he had acquired a Kinestra organ from the Twickenham Kinema, also belonging to the Mears' Circuit, and amalgamated it with his own small five-unit Compton, I was eager to see and hear the result for myself.

On arrival before the house opened I found the console on the stage, and what was practically an eleven-unit organ with solid fundamental tone colour, the diapason, tuba, orchestral oboe and flute being of quite good quality. The Compton modern kinema job added to these units blends remarkably well. For this organist to have completed this work on his own responsibility in his spare time is a remarkable achievement, and he is well repaid by the pleasure he has in being able on the new organ to present more ambitious interludes with a much greater variety of orchestral imitation and tone colour. His interlude, entitled "Something About a Soldier," was a bright effort, humour and patriotism being well contrasted, a couple of records were synchronised effectively, and several items invited community effort.

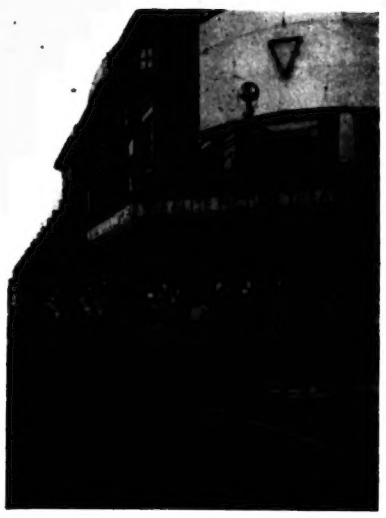
W. J. Hemsley has now been over four years on this circuit and 12 months in his present position, and is fortunate in having real co-operation and support from Manager G. Campion, who is himself musical.—A. W. O.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

ONE would expect managers who possess display models (mechanical or still) to keep them in use—if necessary effecting such minor alterations or readjustments as are demanded by the passage of time; yet several times I have come across really attractive creations of happier days lying idle. A little fresh paint, a slight modification of design or trappings, even a rearrangement of parts are not beyond the means and skill of most, and the fact that such models (which cost money in the first place) are allowed to rot when they might be attracting business is discreditable to the people concerned. Salvage is a public duty nowadays. To leave an outworn model languishing where the public can see its plight is worse than removing it.



W.A.A.F.s marching to the Elite, Middlesbrough, where PENALTY (M-G-M) and AIR-WOMAN were being shown

March Melodies

A MUSICAL interlude happily combining the idea of communal effort in the face of attack with a recruiting appeal on behalf of the Home Guard was put over recently in fine style at the Ritz, Bowes Road, N., and proved highly popular and successful. The manager, who is also a well-known broadcasting organist, linked a string of familiar melodies into a 25-minute session of music, amusement and exhortation, which he called "Marching Along Together." Opening with "I Love My Work" (for which he provided alternative words for the audience to sing), he proceeded through "Good Morning, Sergeant-major," "Sergeant Sally," "The Army, Navy and Air Force" and "All Pals Together" (the Home Guard song, which was rendered by a guardsman trained in crooning for the occasion) to a rousing conclusion with "There'll Always be an England." Slides, grave and gay, pointed the message of the organ, and an N.C.O. of the Home Guard possessing a comedy flair used it to good effect in a brief recruiting speech.

The interest was enlisted of a number of the tradesmen of New Southgate and district, who willingly provided a score of prizes for the special gala night on Friday, when members of the audience were persuaded to take part in a series of amusing competitions. A gentleman sitting with another's wife, a lady with a laddered stocking, a veteran in uniform, anyone who could name the films with which the hall first opened or the titles of forthcoming attractions, a gentleman with a pawn-ticket, and a number of other "lucky" people received welcome rewards which were handed over by the Colonel of the Home Guard, who attended with his fellow-officers, and expressed astonishment at the success of the enterprise, which brought in well over 80 recruits for his unit. The stage show was completed by the presence of representatives of almost all the Services—W.A.A.F.s, A.T.C.s, A.F.S. men, Home Guard, Boy Scouts and Girl Guides, etc.—not forgetting a bulldog mascot led on to the stage for the finale.

The front of the house was made gay with bunting, and the Guard had demonstration displays outside to attract people in and show them something of the work of the organisation.

It only remains to add that to mark Independence Day the interlude was extended to include "Thanks, Mr. Roosevelt!"

Calling All "Nice Girls"

THE title of the latest Deanna Durbin film, "Nice Girl?" is such an admirable one for exploitation purposes that I am surprised not more use has been made of it for direct appeals to the younger feminine patronage. Nowadays, with so many in the military and civil defence services, there are plenty of angles of appeal to all "nice girls" which should provide scope for the ingenuity of the showman.

Although R. C. Overs, at the Friars, Canterbury, does not appear to have utilised this direct appeal, the idea was embodied in a series of appropriate tie-ups with local traders, furnishers in particular devoting space to the requirements of the "nice girl" and her home. A teaser campaign a month ahead of play date whetted the pulling appetite—posters being exhibited inviting them to meet a "nice girl" at the Friars. A 12-ft. high head cut-out of Deanna Durbin occupied the centre garden fronting the theatre, on the side of which were smaller cut-out displays, supplemented by a full 48-sheet picture.

Very strong press campaign was launched, which included specially compiled copy playing up the new Deanna Durbin angle and also music attraction. Enlarged advertisements were used, and long write-ups were given in seven local and county newspapers. On the vestibule bulletin board were posted Press "raves" and specially attractive pages taken from issues of the KINEMATOGRAPH WEEKLY. Very small cut-out heads of the star were made up by a local signwriter, and these were erected on long standees with wording on an attractive art card.

Contrasts at Finsbury Park

AT the height of the recent heat wave it was especially refreshing to enter the Finsbury Park Astoria, where the central fountain provided a very welcome sense of coolness and limpidity. Some of the over-fountain publicity which has hung there for some months past has been removed with the result that attention is not distracted so markedly from the rippling jet of water and the bowls into which it pours.

The latest alcove display was a very life-life reproduction of a drab street scene in the working-class quarter of an average British industrial town. Between "wings" showing a Salvation Army citadel and a frowsy public-house stood a cut-out of Wendy Hiller and Rex Harrison in S.A. uniform in a semi-embrace, and behind was a murky vista of factory roofs and reeking chimneys. Dim lighting completed the effect of a very fine advertisement for G.F.D.'s "Major Barbara."

Other publicity in the Astoria's roomy fountain-court had been reduced to a minimum, which made the fountain and the model all the more noticeable.

"Second Chorus" Jitterbugs

FEW pictures lend themselves to the dance form of exploitation than Paramount's Fred Astaire subject, "Second Chorus," and it was this angle which Eric V. Walls, manager of the Regent, Bradford, emphasised during its recent presentation.

Although I don't think the film presented the "Jitterbug" dance, the theme at least afforded sufficient justification for a jitterbug contest to provide one of the main angles of its publicity. Heats took place each night, culminating in a great Saturday night final, details of which were advised to rhythm clubs at Leeds, Dewsbury, Halifax and other towns. Alan Holgate's Swingtette (one of the best-known exponents of swing music in the North and which has broadcast several times) was engaged.

A blow-up of a handbill announcing the competition was displayed in the foyer, and records of Artie Shaw were plugged over non-sync. during the week previous.

Documents Display

CIVIC personalities, including the Mayor and Mayoress, responded to the invitation of G. H. Barker, manager of the Forum, West Hartlepool, to view "The Prime Minister" (Warner). The foyer was suitably decorated with flags, and at the entrance to the stalls were portraits of Disraeli and Mr. Churchill, which had been specially designed for the occasion. In the circle lounge was exhibited some historical documents lent by S. Cooper, of the Savoy Cinema, Westaway, East Acton, W.3, who used them for a similar exploitation stunt. These included a reprieve signed by Queen Victoria in December, 1840. Other documents were signed by Lord Beaconsfield (Disraeli), Mrs. Mary A. Disraeli, Mr. Gladstone, Lord Derby, Lord Melbourne and Earl Salisbury.

W.A.A.Fs. Film Parade

ADOPTING the "learn to fly" angle in the film "Penalty" (M-G-M) and the fact that he was showing a propaganda film, "Air Woman," gave Reynolds Roberts, manager of the Elite, Middlesbrough, quite a lot of scope for the publicising of these films.

The most effective piece of publicity was obtained when he invited 50 W.A.A.F.s from a local station to see the two films. They paraded in full dress down the main street to the kinema, and in doing so aroused considerable attention. So much so, in fact, that a picture of the parade appeared in a local evening paper.

As well as publicising his programme from this angle, Mr. Roberts arranged a display

South Africans of the crew of H.M.S. DORCHESTER (the ship that sank the BISMARCK) were entertained by Deborah Kerr on the "Hatter's Castle" set at Denham Studios

FOR AUG. 18 RELEASES

Compiled by A. W. Owen

"THE DEVIL AND MISS JONES"
(RKO-Radio)

CERT. U. 8,262 ft. Reg. No. F.4140. Reviewed in KINE. May 29, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jean Arthur, Charles Coburn, Robert Cummings.
ATMOSPHERE.—Comedy-drama, depicting American store life and the gradual conversion of the employer, who had looked on his people as morons, to the view that they were really loyal and intensely human. This is achieved when he acts as his own private detective in the store.
ORGAN.—"Dance of the Hours," "La Gioconda," Ponchinelli (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Parlophone F.1704 by H. Robinson Cleaver at the organ of the Granada, Welling.

"RAGE IN HEAVEN"
(M-G-M)

CERT. A. 7,575 ft. Reg. No. F.4078. Reviewed in KINE. May 15, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Montgomery, Ingrid Bergman, George Sanders.
ATMOSPHERE.—Melodrama with a triangle theme and pathological implications based on James Hilton's novel of all-but-perfect crime.
ORGAN.—"Intermezzo in C," Coleridge-Taylor (Ascherberg), with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, recorded on H.M.V. B.8113 by the New Light Symphony Orchestra

"THE LADY FROM CHEYENNE"
(General F.D.)

CERT. U. 7,892 ft. Reg. No. F.4207. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Loretta Young, Robert Preston.
ATMOSPHERE.—Exciting period outdoor romantic melodrama, the first film example of he-man fare with women wearing the trousers, telling how petticoat influence put paid to political chicanery in the 1860's.
ORGAN.—"The Merry Wives of Windsor" Overture, Nicolai (Hawkes), finale allegro movement only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1260 by the New Light Symphony Orchestra.

"ONE NIGHT IN THE TROPICS"
(General F.D.)

CERT. U. 7,469 ft. Reg. No. F.4177. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Allan Jones, Nancy Kelly.
ATMOSPHERE.—Farcical comedy, in which a "love insurance" against a broken romance underwritten by a gangster is taken out by an agent for his friend, after which the agent himself falls in love with the girl concerned.
ORGAN.—"Glamorous Night," Ivor Novello (Chappell), with adaptation from the vocal-piano copy and synchronisation with record detailed below for non-sync.
NON-SYNC.—As organ, recorded on H.M.V. C.2742 by Mary Ellis with the Drury Lane Theatre Orchestra

"ONCE A CROOK"
(20th Century-Fox)

CERT. A. 7,306 ft. Reg. No. Br.Dr.4188. Reviewed in KINE. June 12, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Gordon Harker, Sydney Howard.
ATMOSPHERE.—Comedy crime-melodrama of revenge, adapted from the West End stage play, telling of a reformed crook, now a respectable East End publican who returns to his former "profession" to save his son, a victim of a gangster's malice.
ORGAN.—"Valse Mauresque," from Suite, Coleridge-Taylor (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8379 by the New Light Symphony Orchestra.

"EAST OF THE RIVER"
(Warner)

CERT. A. 6,606 ft. Reg. No. F.3815. Reviewed in KINE. February 20, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Garfield, Marjorie Rambeau, Brenda Marshall, William Lundigan.
ATMOSPHERE.—Cross-sections of life melodrama, the rough and the tender, illustrating the full power of material influence in the home of an Italian mother whose son owns a restaurant in New York.
ORGAN.—"Prelude" to Act 1, "La Traviata," Verdi (Chester), with adaptation from the vocal-piano score.
NON-SYNC.—As organ, recorded on H.M.V. D.1672, by the Philharmonic Symphony Orchestra of New York.

"PHANTOM OF CHINATOWN"
(Pathé)

CERT. A. 5,541 ft. Reg. No. 4049. Reviewed in KINE. April 24, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Keye Luke, Lotus Long, Grant Withers.
ATMOSPHERE.—Murder mystery melodrama, the latest of the "Mr. Wong" series; its exciting ingenuity is amplified by authentic Chinese characters and detail. The opening sequences show the finding of a scroll in a disused Mongolian temple.
ORGAN.—"In a Chinese Temple Garden," Ketelbey (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1304 by the International Concert Orchestra on H.M.V. C.1330 by Reginald Foort, kinema organ.

ORGAN BROADCASTS

Performers Badly Treated

GEORGE BLACKMORE'S B.B.C. broadcast from the Majestic, Rochester, last week, did not do justice to this organist's abilities or performance, as not only did the recital start late on a mere 15-minute broadcast, but interruptions and fade-outs were pronounced in places until he was switched off unceremoniously to the second with about 16 bars to finish.

The same treatment of late start occurred recently to George Pattman, at Llandudno, and it is about time the B.B.C. tried a little more accuracy in their time-tables and switched off crooners to time instead.

A. W. O.

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SITUATIONS VACANT

MANAGER required for small suburban kinema in Bristol.—Write, stating age, experience, salary required and enclose references, to L., Box 857, Kinematograph Weekly.

FILM Booking Manager (over military age) required by small circuit.—Write, stating age, experience and references, M., Box 858, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

MANAGER wanted for independent kinema in easy reach of London; must be over military age or exempt, and bonded; references essential, which will be treated in strict confidence.—P., Box 861, Kinematograph Weekly.

SECOND Operator required at once.—Write, stating age, experience, and salary required, to Manager, Gaiety Cinema, Southsea, Hants.

SITUATIONS VACANT (cont.)

WANTED, Managers and also Assistant Managers for theatres on the North-East Coast; over military age and experienced; bond required; send copies of references, particulars of salary to Black's, Suite 9, 115, Shaftesbury Avenue, W.C.2.

THIRD Operator wanted for small kinema; comfortable position. Apply, Manager, Picturedrome, Bogor Regis, Sussex.

SITUATIONS VACANT (cont.)

WANTED, Manager-Operator for kinema in ...fe area.—Apply, stating wages required, age, e...ri- ence, and enclose references, which will be t...ed in strict confidence, to F., Box 883, Kinemato...ph Weekly.

KINEMA Organist wanted, first-class ma... for Compton Theatrone; Midlands.—Full particula... ex- perience, salary, etc., together with reference... to N., Box 859, Kinematograph Weekly.

WANTED, Second Operator; seaside job.—E... re, Great Yarmouth.

SITUATIONS WANTED

MANAGER REQUIRES ENGAGEMENT ... OR DURATION OR PERMANENTLY; AGE 45; ... OD APPEARANCE AND WELL EDUCATED; ... EX- EMPT MILITARY SERVICE OWING TO ... AR DISABILITY; WESTERN COUNTIES OR D... ON OR CORNWALL PREFERRED; MANAGE... AL EXPERIENCE IN NEWS THEATRES (W... ST END), LONDON SUBURBAN AND PROVIN... AL FEATURE HOUSES; AT PRESENT RESI... NG IN CORNWALL.—C., BOX 850, KINEM... PH GRAPH WEEKLY.

MANAGER (36), EXEMPT, NOW DISENGA... ED, 20 years' experience, OPERATING AND MAN... E- MENT; good REFERENCES; BONDED, etc.—... ley, 112a, Hanson Lane, Halifax.

MANAGER good-class kinemas 12 years d... res return to business after several years' ad... ce through illness; excellent refs.; age 43.—Gr... ths, 14, Queen's Road, Weston-super-Mare.

MANAGER desires change; totally exempted Service; age 48; 30 years' experience, electrician, projectionist, management; independent kinema preferred; first-class offers only. State salary when replying.—O., Box 860, Kinematograph Weekly.

EXPERIENCED Chief (exempt) seeks situation; W.E., B.T.H. rectifiers; excellent references; lowest salary, £6.—Operator, 2, Brooklands Road, Thames Ditton, Surrey.

CHIEF Projectionist (late Regal, Coalville, Leics) available at once for Midlands or London; Western Electric, B.T.-H., RCA; minimum salary, £5 10s. —Wire or write, Underwood, 40, Hermitage Road, Coalville, Leics.

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FOR Sale, Petter vertical Diesel Engine, 25 h.p., 400 r.p.m., coupled to 110 v. D.C. dynamo, 16 kw., complete with switchboard, etc.; perfect order, very little used. Also Hopper Engine, complete with dynamo, 50/75 volts, 20 amps. What offers?—Apply, K., Box 856, Kinematograph Weekly.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., July 17	10.30 a.m. ...	Own Theatre ...	Six Shorts	Columbia ...	———	—
.. .. 17	11 a.m. & 2.30 p.m.	Own Theatre ...	My Life is Yours	M-G-M	Lew Ayres	—
.. .. 17	10.30 a.m. & 2.30 p.m.	Century ...	Tall, Dark and Handsome ...	20th Century-Fox	Cesar Romero ...	—
.. .. 17	2.30 a.m. ...	G.B. Private Theatre	Model Wife	G.F.D.	Joan Blondell ...	—
.. .. 17	10.30 a.m. ...	Carlton	Kiss the Boys Good-bye	Paramount ...	Don Ameche	—
Fri., .. 18	11.30 a.m. ...	G.B. Theatre ...	Oh, Daddy and Short	Exclusive ...	Leslie Henson ...	A
.. .. 18	10.30 a.m. ...	Own Theatre ...	Six Shorts...	Columbia ...	——— ...	—
.. .. 18	2.30 p.m. ...	Cambridge ...	Love Crazy	M-G-M	William Powell ...	—
.. .. 18	10.30a.m&2.30p.m.	Century	Dead Men Tell	20th Century-Fox	Sidney Toler ...	—
.. .. 18	11 a.m. ...	Private Theatre	The Gun and Shorts	Paramount ...	——— ...	—
Mon., .. 21	10.30a.m.&2.30p.m.	Century	Scotland Yard	20th Century-Fox	Edmund Gwenn ...	—
.. .. 21	2.30 p.m. ...	Phœnix	Roar of the Press	Pathe	Wallace Ford ...	—
Tues., .. 22	10.30 a.m. ...	Own Theatre ...	Six Shorts	Columbia ...	——— ...	—
.. .. 22	11 a.m. ...	Private Theatre	Scattergood Pulls the Strings ...	RKO-Radio ...	Guy Kibbee	—
.. .. 22	10.30a.m.&2.30p.m.	Century	Ride on Vaquero	20th Century-Fox	Cesar Romero ...	—
.. .. 22	10.30 a.m. ...	Phœnix	King of the Zombies	Pathe	Dick Purcell	—
.. .. 22	2.30 p.m. ...	Phœnix	My Wife's Family	Pathe	Charles Clapham ...	—
Wed., .. 23	11 a.m. ...	Private Theatre...	Hurry, Charlie, Hurry	RKO-Radio ...	Leon Errol	—
.. .. 23	10.30a.m.&2.30p.m.	Century	A Very Young Lady	20th Century-Fox	Jane Withers ...	—
.. .. 23	10.30 a.m. ...	Private Theatre	Deadwood Dick (serial) and Shorts	Columbia... ...	——— ...	—
.. .. 23	10.30 a.m. ...	Phœnix	Emergency Landing	Pathe	Forrest Tucker ...	—
Thur., .. 24	2.30 p.m. ...	Cambridge ...	Sunny	RKO-Radio ...	AnnaNeagle	—
.. .. 24	10.30 a.m. ...	Phœnix	Tumbledown Ranch in Arizona ...	Pathe	——— ...	—

BIRMINGHAM

Fri., July 18	10.30 a.m. ...	Forum	Sign of the Wolf	Pathe	Michael Whalen ...	U
.. .. 18	10.30 a.m. ...	Scala	Power Dive	Paramount ...	Richard Arlen ...	U
Mon., .. 21	10.30 a.m. ...	Forum	Ellery Queen's Penthouse Mystery	Columbia ...	Ralph Bellamy ...	—
Tues., .. 22	10.30 a.m. ...	West End ...	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
.. .. 22	10.30 a.m. ...	Forum	Reaching for the Sun	Paramount ...	Joel McCrea ...	A
.. .. 22	10.30 a.m. ...	Scala	My Life is Yours	M-G-M	Lew Ayres	—
Wed., .. 23	10.30 a.m. ...	West End ...	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.30 a.m. ...	Scala	Always a Bride	Warner	Rosemary Lane ...	U
.. .. 23	10.30 a.m. ...	Forum	Fighting Marshall	Paramount ...	Richard Dix	U
Thur., .. 24	10.45 a.m. ...	Paramount ...	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—
.. .. 24	10.30 a.m. ...	Forum	The Devil Commands	Columbia ...	Boris Karloff	—
.. .. 24	10.30 a.m. ...	Scala	Two Gun Cupid	M-G-M	Wallace Beery ...	—

CARDIFF

Fri., July 18	11 a.m. ...	Capitol	Power Dive	Paramount ...	Richard Arlen ...	U
.. .. 18	10.45 a.m. ...	Odeon	The Devil Commands	Columbia ...	Boris Karloff ...	—
.. .. 18	11 a.m. ...	Park Hall ...	Two Gun Cupid	M-G-M	Wallace Beery ...	—
.. .. 18	10.45 a.m. ...	Empire	The Great American Broadcast ...	20th Century-Fox	Alice Faye	—
Tues., .. 22	10.45 a.m. ...	Park Hall ...	Footsteps in the Dark	Warner	Errol Flynn	A
.. .. 22	11 a.m. ...	Capitol	Reaching for the Sun	Paramount ...	Joel McCrea	A
.. .. 22	10.45 a.m. ...	Empire	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
.. .. 22	10.45 a.m. ...	Odeon	Tall, Dark and Handsome ...	20th Century-Fox	Cesar Romero ...	—
Wed., .. 23	10.45 a.m. ...	Park Hall ...	Always a Bride	Warner	Rosemary Lane ...	U
.. .. 23	11 a.m. ...	Olympia	A Woman's Face	M-G-M	Joan Crawford ...	—
.. .. 23	11 a.m. ...	Capitol	Kiss the Boys Good-bye ...	Paramount ...	Don Ameche	—
.. .. 23	10.45 a.m. ...	Odeon	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—
Thur., .. 24	11 a.m. ...	Park Hall ...	I'll Wait For You	M-G-M	Robert Sterling ...	U

GLASGOW

Fri., July 18	10.45 a.m. ...	Coso, Rose St. ...	Power Dive	Paramount ...	Richard Arlen ...	A
.. .. 18	10.45 a.m. ...	Green's	The Devil Commands	Columbia ...	Boris Karloff ...	—
.. .. 18	10.45 a.m. ...	Paramount ...	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—
Mon., .. 21	10.45 a.m. ...	Scala	The Lone Wolf Takes a Chance	Columbia ...	Warren William ...	—
Tues., .. 22	10.45 a.m. ...	La Scala ...	Reaching for the Sun	Paramount ...	Joel McCrea	A
.. .. 22	10.45 a.m. ...	Picture House ...	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
.. .. 22	10.45 a.m. ...	Regal	Two Gun Cupid	M-G-M	Wallace Beery ...	—
Wed., .. 23	10.45 a.m. ...	Scala	Ellery Queen's Penthouse Mystery	Columbia ...	Ralph Bellamy ...	—
.. .. 23	10.45 a.m. ...	Picture House ...	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.45 a.m. ...	Regal	My Life is Yours	M-G-M	Lew Ayres	—
.. .. 23	11 a.m. ...	Own Theatre ...	Tall, Dark and Handsome ...	20th Century-Fox	Cesar Romero ...	—
Thur., .. 24	10.45 a.m. ...	La Scala ...	I'll Wait For You	M-G-M	Robert Sterling ...	U
.. .. 24	11 and 2.30 p.m.	Own Theatre ...	The Great American Broadcast ...	20th Century-Fox	Alice Faye	—
.. .. 24	10.45 a.m. ...	Paramount ...	Kiss the Boys Good-Bye ...	Paramount ...	Don Ameche	—

LEEDS

Fri., July 18	10.45 a.m. ...	Ritz	Power Dive	Paramount ...	Richard Arlen ...	A
.. .. 18	10.45 a.m. ...	Odeon	Ellery Queen's Penthouse Mystery	Columbia ...	Ralph Bellamy ...	A
Tues., .. 22	10.45 a.m. ...	Tower	Reaching For the Sun	Paramount ...	Joel McCrea	A
.. .. 22	10.45 a.m. ...	Ritz	Conga Swing	Columbia ...	Penny Singleton ...	—
.. .. 22	10.45 a.m. ...	Scala	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
Wed., .. 23	10.45 a.m. ...	Ritz	Fighting Marshall	Paramount ...	Richard Dix	U
.. .. 23	10.45 a.m. ...	Tower	Girls Under 21	Columbia ...	Bruce Cabot	A
.. .. 23	10.45 a.m. ...	Scala	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.45 a.m. ...	Odeon	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—
Thur., .. 24	10.45 a.m. ...	Tower	My Life is Yours	M-G-M	Lew Ayres	—
.. .. 24	10.45 a.m. ...	Odeon	Kiss the Boys Good-bye ...	Paramount ...	Don Ameche	—

LIVERPOOL

Fri., July 18	10.45 a.m. ...	Futurist	Power Dive	Paramount ...	Richard Arlen ...	U
.. .. 18	10.45 a.m. ...	Paramount ...	The Lone Wolf Takes a Chance	Columbia ...	Warren William ...	—
Mon., .. 21	10.45 a.m. ...	Scala	Girls Under 21	Columbia ...	Bruce Cabot	A
Tues., .. 22	10.45 a.m. ...	Scala	Reaching for the Sun	Paramount ...	Joel McCrea	A
.. .. 22	10.45 a.m. ...	Forum	Penny Serenade	Columbia ...	Irene Dunne	U
.. .. 22	10.45 a.m. ...	Trocadero ...	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
Wed., .. 23	10.45 a.m. ...	Paramount ...	Ellery Queen's Penthouse Mystery	Columbia ...	Ralph Bellamy ...	—
.. .. 23	10.45 a.m. ...	Trocadero ...	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.45 a.m. ...	Forum	Two Gun Cupid	M-G-M	Wallace Beery ...	—
Thur., .. 24	10.45 a.m. ...	Scala	The Devil Commands	Columbia ...	Boris Karloff ...	—
.. .. 24	10.45 a.m. ...	Palais de Luxe ...	I'll Wait For You	M-G-M	Robert Sterling ...	—
.. .. 24	11a.m. & 2.30p.m.	Own Theatre ...	The Great American Broadcast ...	20th Century-Fox	Alice Faye	—
.. .. 24	10.45 a.m. ...	Paramount ...	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—

MANCHESTER

Fri., July 18	10.45 a.m. ...	Market Street ...	Reaching for the Sun	Paramount ...	Joel McCrea ...	A
.. .. 18	10.45 a.m. ...	Odeon	Conga Swing	Columbia... ...	Penny Singleton ...	—
Mon., .. 21	10.45 a.m. ...	Theatre Royal ...	Six Shorts	Columbia ...	——— ...	—
Tues., .. 22	10.45 a.m. ...	Gaiety	The Devil Commands	Columbia ...	Boris Karloff	—
.. .. 22	10.45 a.m. ...	Gaumont... ...	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
.. .. 22	10.45 a.m. ...	Odeon	The Great American Broadcast ...	20th Century-Fox	Alice Faye	—
Wed., .. 23	10.45 a.m. ...	Theatre Royal ...	The Lone Wolf Takes a Chance ...	Columbia ...	Warren William ...	—
.. .. 23	10.45 a.m. ...	Gaumont... ...	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.45 a.m. ...	Odeon	My Life is Yours	M-G-M	Lew Ayres	—
.. .. 23	10.45 a.m. ...	Gaiety	Tall, Dark and Handsome ...	20th Century-Fox	Cesar Romero ...	—
Thur., .. 24	10.45 a.m. ...	Odeon	Kiss the Boys Good-bye	Paramount ...	Don Ameche	—

NEWCASTLE

Fri., July 18	10.45 a.m. ...	Odeon	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr... ...	—
.. .. 18	10.30 a.m. ...	Essoldo	Reaching for the Sun	Paramount ...	Joel McCrea	A
.. .. 18	10.45 a.m. ...	Grainger	Two Gun Cupid	M-G-M	Wallace Beery ...	—
Mon., .. 21	10 a.m. ...	Stoll P.H. ...	The Lone Wolf Takes a Chance ...	Columbia ...	Warren William ...	—
Tues., .. 22	10.45 a.m. ...	Queens	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
.. .. 22	1045a.m.&3p.m.	Own Theatre ...	The Great American Broadcast ...	20th Century-Fox	Alice Faye	—
.. .. 22	10.30 a.m. ...	Odeon	Kiss the Boys Good-bye	Paramount ...	Don Ameche	—
Wed., .. 23	10.45 a.m. ...	Queens	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.45 a.m. ...	Essoldo	A Woman's Face	M-G-M	Joan Crawford ...	—
.. .. 23	10.45 a.m. ...	Odeon	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—
Thur., .. 24	10 a.m. ...	Stoll P.H. ...	Conga Swing	Columbia... ...	Penny Singleton ...	—

NOTTINGHAM

Fri., July 18	10.45 a.m. ...	Carlton ...	The Strawberry Blonde	Warner	James Cagney ...	A
Tues., .. 22	10.45 a.m. ...	Carlton	Penny Serenade	Columbia ...	Irene Dunne	U
.. .. 22	10.45 a.m. ...	Scala	Flame of New Orleans	G.F.D.	Marlene Dietrich ...	—
.. .. 22	10.45 a.m. ...	Ritz	Two Gun Cupid	M-G-M	Wallace Beery ...	—
Wed., .. 23	10.45 a.m. ...	Scala	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 23	10.45 a.m. ...	Ritz	I'll Wait For You	M-G-M	Robert Sterling ...	—
Thur., .. 24	10.45 a.m. ...	Scala	A Woman's Face	M-G-M	Joan Crawford ...	—

SHEFFIELD

Fri., July 18	10.30 a.m. ...	Union Street ...	Sign of the Wolf	Pathe	Michael Whalen ...	U
.. .. 18	10.45 a.m. ...	Picture House ...	Penn of Pennsylvania	Anglo-American ...	Deborah Kerr ...	—
.. .. 18	10.45 a.m. ...	Hippodrome ...	Two Gun Cupid	M-G-M	Wallace Beery ...	—
Tues., .. 22	10.45 a.m. ...	Cinema House ...	Fighting Marshall	Paramount ...	Richard Dix	U
Wed., .. 23	10.45 a.m. ...	Hippodrome ...	Penny Serenade	Columbia ...	Irene Dunne	U
.. .. 23	10.45 a.m. ...	Cinema House ...	The Flame of New Orleans ...	G.F.D.	Marlene Dietrich ...	—
.. .. 23	10.30 a.m. ...	Union Street ...	Tall, Dark and Handsome ...	20th Century-Fox	Cesar Romero ...	—
Thur., .. 24	10.45 a.m. ...	Cinema House ...	Forty Thousand Horsemen ...	G.F.D.	Grant Taylor ...	—
.. .. 24	10.30 a.m. ...	Union Street ...	The Great American Broadcast ...	20th Century-Fox	Alice Faye	—

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